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MARCH/APRIL 2007

Art & Commerce Intersect

The Bank note vignettes of Felix Octavius Carr Darley

By Terry A. Bryan



Prairie Warriors by F.O.C. Darley, engraved by Sealey & Smith, 1861

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Society of Paper Money Collectors



The Society of Paper Money Collectors (SPMC) was organized in 1961 and incorporated in 1964 as a non-profit organization under the laws of the District of Columbia. It is affiliated with the American Numismatic Association.

The annual SPMC meeting is held in June at the Memphis IPMS (International Paper Money Show). Up-to-date information about the SPMC and its activities can be found on its Internet web site www.spmc.org.

MEMBERSHIP—REGULAR and LIFE. Applicants must be at least 18 years of age and of good moral character. Members of the ANA or other recognized numismatic societies are eligible for membership; other applicants should be sponsored by an SPMC member or provide suitable references.

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ed by the letter "j," which will be removed upon notification to the Secretary that the member has reached 18 years of age. Junior members are not eligible to hold office or vote.

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Members who join the Society prior to October 1 receive the magazines already issued in the year in which they join as available. Members who join after October 1 will have their dues paid through December of the following year; they also receive, as a bonus, a copy of the magazine issued in November of the year in which they joined. Dues renewals appear in a fall issue of *Paper Money*. Checks should be sent to the Society Secretary. ♦

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PUBLISHER-EDITOR Fred L. Reed III, P.O. Box 793941, Dallas, TX 75379-3941

CONTRIBUTING EDITOR Gene Hessler, P.O. Box 31144, Cincinnati, OH 45231

ADVERTISING MANAGER Wendell A. Wolka, P.O. Box 1211, Greenwood, IN 46142

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Art & Commerce Intersect: The Bank Note Vignettes of Felix Octavius Carr Darley

By Terry A. Bryan

IN TODAY'S WORLD PICTURES ARE EVERYWHERE. THIS was not true in the early 19th Century. When reproducing pictures was expensive, they were found only on the walls in homes of the wealthy. As cheaper methods of reproduction were found, interior decoration began to include framed prints. American artists gained an additional source of income from reproduction of their works. One illustrator, Felix Octavius Carr Darley, became so popular that bank note engravers secured his expensive designs for their currency vignettes.

Social changes brought about by the Industrial Revolution included increased literacy, increased leisure time, and increased numbers who appreciated books and pictures. In fact, the public thirst for images even required novels to be illustrated. Earlier in England, then in the United States, a long tradition of book illustration continued throughout the 1800's. This artistic heritage continues today, with many branches into fine arts and commercial illustration, and with much collector interest.

Felix Octavius Carr Darley (1822¹-1888) is a name associated with 19th Century book illustration and with many bank note vignettes. Darley brought unique skills to his work, which resulted in popularity and success. At the height of his fame, some books were lettered on the spine with the title and "Illustrated by Darley" omitting the author's name. He derived a fine income from his book illustrations, from portfolios of prints suitable for framing, and from vignette designs for bank notes.

Darley was born in Philadelphia. His parents were stage performers, both artistic vocalists. The Darleys were popular enough that their performance of some songs was credited on sheet music. They traveled to the major theatre hubs, and their circle included artists and intellectuals. Darley and his siblings were exposed to a cultured, sociable household, and their talent and interest in the arts continued into their adult lives. As a child, Darley was evidently a compulsive sketcher; he later described it as a "disease." Young Felix

Closeup of Fr587 back depicting "The Landing of the Pilgrims," credited to a painting by F.O.C. Darley.



F.O.C. Darley from Harper's Weekly, 1867. (New York Public Library)

AH! CRUEL MAID
SUNG BY MR & MRS DARLEY
 In the
FORTY THIEVES
 COMPOSED BY M. KELLY.

NEW YORK Printed & Sold at J. HEWITT'S Musical Repository & Library N^o 59 Maiden Lane.



Darley's parents were popular enough that their performance of some songs was credited on sheet music. (Collection of the author)

AMERICAN ART UNION.—The subscriber has been appointed Honorary Secretary to this popular institution, and is now prepared to receive the annual subscription of members and others. For the sum of \$5, each person is entitled to receive a copy of a fine line engraving by Bunyie, and a set of Outlines, six in number, by Darley, illustrating Washington Irving's much admired tale of *Rip Van Winkle*. In addition to these advantages each subscriber has the chance of receiving at the Annual Distribution, one of the splendid Paintings now exhibited at the Art-Union Gallery, 427 Broadway, New York. More than one hundred Paintings have already been purchased, including the magnificent Allegorical series of four pictures painted by the lamented Thos. Cole for the late Samuel Ward, Esq., called "The Voyage of Life," and which cost \$50,000. These paintings will be distributed as one prize. The collection also contains the works of Lentz, Huntington, Deaslop, Gray, Edmonds, May, Osgood, Peale and Boughty, and other distinguished artists.

Early subscriptions are invited, as it is expected the books will be closed before the termination of the year.

W. N. CLEM.
 Honorary Secretary American Art Union,
 144 Fulton street, Brooklyn.

Brooklyn Daily Eagle 7/1/1848

ART UNION.—A proof of the engraving to be distributed to the subscribers may be seen at Mr. Crowell's office No. 43 Fulton street. We learn that 'there are nearly ten thousand subscribers, and, previous to the drawing, many more will undoubtedly become competitors for the splendid works of art. Their are several valuable paintings; among others we notice Mr. Gray's two paintings of the "Wages of War" and the "Apple of Discord," valued at \$2,000. Another, the "Woman at the Sepulchre," by Huntington, held at \$1,200, and several others ranging as high as \$800 and \$600. There is among the collection twenty bronze statues of excellence and merit. The *OUTLINES*, by Darley, illustrating the "Legend of Sleepy Hollow," after the fashion of "Rip Van Winkle," of last year, which each subscriber will receive. The works of art now exhibiting in the galleries are to be distributed by lot among the members of the American Art Union, at Niblo's, on Friday evening, the 21st inst.

Brooklyn Daily Eagle 12/14/1849

was familiar with the British and German traditions of book illustration, and his self-taught style reflects his exposure to late-18th Century books. He was fascinated by the interesting faces that he observed on Philadelphia streets. His portfolio of caricatures resulted in a book commission when he was a teenager.

Darley did not isolate himself in the artist's studio. Reproduction of pictures was limited to engraving and to lithography before photography became commonplace. By 1855, most picture printing involved photography as some part of the process. Reproductions of pictures were black and white images. Color was hand-applied or added by means of additional printing plates applied sequentially. Darley started illustrating books, portraying dramatic scenes and eccentric characters. His technique was based on strong drawing skills. Once he was earning his living through book commissions, he became versed in the technical methods of engraving and lithography. Many of his popular book illustrations were re-worked into "large plate" formats; these portfolio collections are analogous to today's "coffee table books."

Darley supervised the engraving and printing of his work, where many artists of his day were at the mercy of the craftsmen to produce a satisfactory reproduction. Not many artists knew about the technical problems of engraving their work. Darley's grasp of all the art and of all the craft aspects of mass reproduction allowed him to create pictures that were ideal for the contemporary printing methods. He could sketch quickly in charcoal or pencil, outlining the composition and placement of figures. His finished product was often a pencil-and-ink outline, shaded in with dilute black or sepia ink. He knew how to indicate shading to facilitate the engraver's transfer of the drawing to the plate. In other words, he delivered his work "camera-ready."

Book illustration may be a lost art in today's multi-media world. Nowadays, pictures move. Authors are hoping to create a picture in our minds with their words, and I suspect that many of today's writers would be offended at efforts to amplify their thoughts with visual art scattered through their books. The quaint novels of the 19th Century are not popular fiction anymore. Only the masterpieces of that day are read in high school and college; some are still read for leisure, and a few are made into movies. However, Darley's rise in popularity coincided with a new public demand for books, and illustrated books were considered a premium quality product in the publishing world. Along with drawing skill, Darley had a special mastery of composition. He could translate an episode in a book into a dramatic, emotional picture to accompany



AN INDIAN FORAY IN THE WEST.

the text. His work was so valued by publishers, that his illustrations were considered an important marketing factor.

Darley numbered many of the country's intellectuals among his acquaintances. For half his life, he resided in a lovely home in Claymont, Delaware, just a few yards from the Pennsylvania border.² He hosted and visited many artists and thinkers, and he maintained a large household with his extended family. His salon was home to discussion of the issues of the day, the arts, and philosophy. Mr. Darley himself was described as rather shy with strangers, but voluble and interesting among friends. His acquaintance with the intelligencia no doubt aided his business affairs. He was the artist chosen to interpret scenes by many noted authors. Most famously, Charles Dickens insisted on Darley's work for his American editions. Dickens met with Darley during his book tours. F.O.C. Darley was inducted into the American Society of Illustrators' Hall Of Fame in 2001. In the dedication, the Society states, "More than any other single talent, F.O.C. Darley was responsible for the growth of illustration in early America."

F.O.C. Darley's career coincided with the end of the Revolutionary War generation, with the move into the western limits of the Continent, with the Civil War, with the Indian Wars, and with the mighty industrial growth of the United States. Looking at 19th Century art and prints, the public's taste in pictures appears excessively sentimental to us by today's standards. The sainted memory of George Washington, the intrepid frontiersman, the Noble Red Man, the apotheosis of the craftsman, the romance of the frontier, the lure of western gold, the plight of the poor, the gallantry of the Union cause, the pride in the growing power and credibility of the United States on the international scene...all of these were popular themes of books and pictures, and they were common themes to Darley.. His personal tastes ran in these same directions, too, for he was proud of his country. Darley illustrated many historical events,

"An Indian Foray in the West" by F.O.C. Darley, Harper's Weekly, 5/1/1858. Interestingly his image was republished 25 years later in the Harper's Weekly issue of 5/10/1873. (Library of Congress)

The Athenaeum, which seems to make a point of saying unkind things of American productions, has deviated from its usual course, and has devoted four columns to a very laudatory and analytical critique upon Mr. Darley's recently published series of thirty etchings, illustrative of Mr. Judd's "Margaret." It concludes by earnestly recommending Mr. Darley to prepare illustrations, of a like character, of Hawthorne's "Scarlet Letter."

George Augustus Sala, whose writing in *Household Words* are so generally accredited to Dickens by the reading public, has commenced a new serial story, with wood-cut illustrations in the *Illustrated Times*, a low priced and not very well got up London weekly. It is called "The Badgington Peerage, with his Lordship's Life: A Story of the Best and Worst Society."

Wm. R. Russell of the *London Times* was asked by the proprietors to go to China as special correspondent, but was compelled to decline, as he was previously engaged to lecture during the next twelve months in the leading cities of Great Britain and Ireland on the Crimean War.

Brooklyn Daily Eagle 4/27/1858

**THE LATEST AND GREATEST
ANNOUNCEMENT!**
ENGAGEMENT OF FELIX DARLEY
BY THE
NEW YORK MERCURY.
The proprietors of THE NEW YORK MERCURY realize a
just pride and pleasure in announcing the engagement of the
world-renowned and illustrious master of the humorous and
graphic art, **FELIX O. C. DARLEY,**
who will hereafter employ his magic pencil in illustrating the
pages of FIRST CLASS NOVELTIES, by the best writers
in America, which will be published in the columns of the
NEW YORK MERCURY.
The engagement of Mr. Darley, which was only accomplished
after much urgent solicitation, and the offer of the most liberal
inducements, will insure THE NEW YORK MERCURY with
AN ARTISTIC PERFECTION
IN
PICTORIAL DISPLAY,
WHICH
CANNOT BE EQUALLED BY ANY OTHER PAPER,
and will prove the certain basis of our determination to contain
all competition, and make THE NEW YORK MERCURY
A MODEL OF EXCELLENCE
as a Journal of American Literature and Art.
Mr. Darley has engaged to contribute exclusively for
THE MERCURY and FOR NO OTHER WEEKLY,
and, therefore, no other paper should ever hope to approach
THE NEW YORK MERCURY in the beauty and brilliancy
of unique and appropriate illustration.
The first picture from Mr. Darley's pencil will appear in
THE NEW YORK MERCURY dated February 10, 1859, in
conjunction with a splendid romance of the sea, by HENRY
LINK entitled "THE WAVE OF THE BEACH OF THE
COAST A TALE OF PRIVATEERING IN 1170." (311)

Brooklyn Daily Eagle 2/2/1859



THE WAR TRAIL.



THE BUFFALO HUNT.

"The War Trail" and "The Buffalo Hunt" by F.O.C. Darley, Harper's Weekly, 5/1/1858. (Library of Congress)

in addition to his compositions based on fiction. Toward the end of his life, he estimated that his drawing "disease" had resulted in several thousand pictures.

Darley made a trip west and two tours of Europe, and he studied color work sporadically. Occasional watercolors show up on the market. While expertly done, they are not considered masterworks of their type. The vast majority of his work was done in pencil, charcoal, pen and ink. Many of his sketches in pencil on drawing paper still exist in collections. His finished compositions were often done in ink with a sepia ink wash on heavier paper. Not so many of his finished vignette pictures remain. Apparently, the engravers did not need them, once the durable plates were made. His palette was largely black and white, and he was a master of the economy of line, i.e. letting a few lines provide the brain with a whole picture.

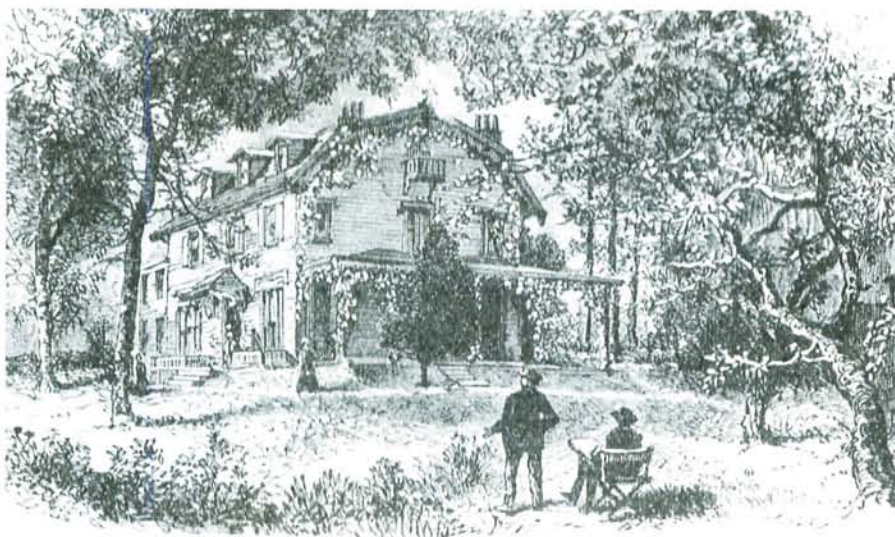
Paper money collectors are familiar with the history of security printing. From the 1790s to the 1860s, local banks issued almost all of the circulating paper currency that supported the growing economy of the country. Regulatory changes in the 1850s allowed public stock companies to flourish in much the same form as today. Pieces of paper with monetary value became commonplace in the hands of the general public. The security of this paper

was a great concern, and counterfeiting was widespread. As today, when a security measure is instituted, the crooks immediately consider how to overcome it.

A glance at paper money and stocks in the first half of the 19th Century demonstrates the growth and maturity of the security printing industry. These documents evolved away from simple engraved wording. Vignettes, portraits, color printing, and machine engraving were added. It was hoped that the complex designs would foil counterfeiters. Engraving companies competed to provide bank and corporate customers with the finest products. It can be argued that the engraver's art attained its high point in the 1860s.

In addition to security considerations, the buyers of the engravers' products, i.e. the Board of Directors, had their own aesthetic considerations. Local bankers wanted their currency to look beautiful and substantial. They might want designs that no other banker had used before. They might want designs that typified local commerce. They might want custom images. The engraving companies needed a constant supply of new images to offer to their customers.

Many of the images stockpiled by the engravers were designed by in-house artists. Asher Durand is perhaps the most recognized master painter who was also a principal of an engraving company. Engravers also used designs from other sources. Famous paintings were delineated for the print media; book illustrations were copied for vignettes.



Residence of F.O.C. Darley, Artist, at Claymont, Delaware.

Commissioned “out-sourcing” of artwork was not typical; oftentimes the engravers did not pay a fee for the privilege of copying a picture.

By the early 1850s, Darley had attained such popularity, that his work was in demand by engravers. When picking out their currency designs from sample books, bankers were sure to be impressed with images contributed by the famous artist:

- Felix Darley was attuned to the public taste of his day;
- he had personal knowledge of the publishing and printing industry;
- his work was popular and distributed widely;
- he knew the technical aspects of printing;
- his work featured strong, articulate lines; and
- he could compose dramatic and evocative pictures.

All of these factors brought Darley to the attention of the security printing industry. From 1853 to 1879, Darley sent “designs” to bank note engravers. He was arguably the most prolific independent artist associated with these vignettes.

A prosperous Darley with his fashionable hat. (New York Public Library)



Several generations of collectors have studied bank note (and stock certificate) vignettes. Desired data includes the source of the original picture, the engraver(s), the engraving company, and the end uses of the vignette on documents. Collections have included examples of the vignette sketches, camera-ready artwork, engravings in stages of completion, printed proofs, engraved metal plates, and finished documents. The present series of American Bank Note Company archives sales will provide the vignette collectors with a huge volume of material to study.

Darley's contributions to bank note art have been written about in a number of books and articles (see sources). Thomas F. Morris, Jr. (*Essay-Proof Journal* 69, Winter 1961) claimed a collection of 80 different Darley vignettes without a list. Reviewing the several references to

THE SCENES OF ELFRIDA, THE RED ROVER'S DAUGHTER, are laid both on SEA AND LAND, and the Proprietors of the NEW-YORK MERCURY anticipate for it a popularity never heretofore achieved by any Story of Metropolisian life published in this country. THE ILLUSTRATIONS BY DARLEY will stamp indelibly upon the minds of all who read the tale its most startling incidents; and the publishers feel assured that as a triumph of LITERARY GENIUS, embellished with rare GEMS OF PICTORIAL ART, “ELFRIDA; THE RED ROVER'S DAUGHTER,” will be the GREAT EVENT OF THE YEAR in the department of literature to which it belongs. ELFRIDA; THE RED ROVER'S DAUGHTER, (a companion to the “Mysteries and Moories of New-York,” by NED BUNTLINE, is now ready in the NEW-YORK MERCURY for January 7, 1850. THE MERCURY is the largest, cheapest and best of the family papers. Order your newspaper carrier to leave it regularly at your house.

Brooklyn Daily Eagle 12/29/1859

BY SEPTIMUS R. URBAN
ILLUSTRATIONS BY DARLEY
PRICE 25 CENTS.

The striking peculiarity of Mr. Urban's stories is, that he successfully retains the mystery of denouement to the last, sustains it so adroitly as to puzzle the conjectures of even determined novel readers, who are familiar with the unravelment of ordinary plots; and, though there is a certain degree of mystery in his plots, there never is the slightest improbability.

MAILED FREE OF POSTAGE ON RECEIPT OF PRICE.
FREDERICK A. BRADY, Publisher,
No. 22 Ann street, N. Y.

Brooklyn Daily Eagle 5/4/1864

— Thirty-one American artists will exhibit works at the Paris Exposition. The painters are: Baker, Board, Bristadt, Boughton, Casilear, Church, Coleman, Cropley, Dix, Durand, Elliott, Gifford, Magoon, Morand, Richards, Weir, White, and Whiteledge. The designers are: Darley, Johnson, and Loase. The sculptors are: Margaret F. Foley, Harriet E. Hoarner, Rogers, Thompson, Volk, and Ward. The engravers are: American Bank Note Company, Marshall, National Bank Note Company, and Hattax.

Brooklyn Daily Eagle 4/5/1867

Among the numerous issues of Dickens's works, Hurd and Houghton's Globe Edition claims a prominent place by the accuracy of its text, the neatness of its typography and the cleverness of its illustrations by Darley and Gilbert. “Old Curiosity Shop” and the first part of the “Sketches” have just been published in a single volume.

Brooklyn Daily Eagle 6/11/1867

The publication of the “Globe Edition” of the works of Charles Dickens—New York: Hurd and Houghton—is nearly complete. The latest issues are “Bleak House,” “Little Dorrit,” “Christmas Carol,” “Chimes,” “Cricket on the Hearth,” “Battle of Life,” “Haunted Man,” “Christmas Tree,” “Pictures from Italy,” and “American Notes.” The illustrations, as those of the other volumes, are by Darley and Gilbert, and the books are characterized by the uniform excellence of the series.

Brooklyn Daily Eagle 11/16/1867



Darley's name has been associated with quite a number of vignettes in articles and reference books. Most of the time, there is no mention of the source of the information. Undoubtedly, much of the written record of bank note company transactions with the artist has been lost. Many of the leading companies merged into the American Bank Note Company in 1858. Because of the ABNCo's ongoing concern with security and copyright of its designs, Company archives have not been made generally available to researchers. As mentioned above, ABNCo souvenir materials attribute some vignettes to Darley, allowing the presumption that a record exists in some form.

After viewing many vignettes and Darley book illustrations, it is possible to gain a sense of the characteristics of his work. Darley composed dramatic pictures. He placed his figures in active postures. He often placed a strong diagonal element in the work to aid in drawing the viewer's eye around the picture. This, apparently, is evidence of his observation of classical English illustrations.

Darley did not do portraits. He did not draw lifeless personifications. He did not portray the boats and trains so common to banknote vignette landscapes. He followed public taste in idealization of the farmer, the patriot, the craftsman, the Native American, the heroic episodes and figures in American history. His vignettes are dramatic and lifelike. Some bank note vignettes may have been attributed to Darley based on style. He was so popular, that other

"Barnyard Watercolor," by F.O.C. Darley. (Photo from auction catalog)

COOPER'S NOVELS.

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Brooklyn Daily Eagle 12/12/1873

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Rowbotham,	Skinner Prout,	Cassanova,
Pearson,	F. O. C. Darley,	Trayer,
Richardson,	Mrs. Murray,	Clay,
Dwinn,	Rice,	Barthson,
Backalowicz,	Agrasot,	Tapero,
Le Roy,	Willcamp,	De Langpre,
Cloer,	J. B. Hardy,	W. Craig,
Marion,	Aufrey,	T. O. Farrer,
J. Hardy, Sen'r.,		Corradi.

Brooklyn Daily Eagle 6/25/1874

SOMERVILLE ART GALLERY,

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Mr. SOMERVILLE takes pleasure in calling attention to the very important collection of Paintings now on exhibition at his gallery.

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J. F. KENSSETT,	E. JOHNSTON,
A. GRASSOT,	SAUNIER,
MIGNOT,	DOLPH,
BUDDINGTON,	TIFFANY,
T. HAST,	SONNTAG,
W. HART,	DARLEY,
VERBOECKHOVEN,	VICTOR NEHLIG
STANFIELD,	J. U. THOM,

Brooklyn Daily Eagle 5/12/1875

COOPER'S NOVELS.

Darley Edition. With all the Original Illustrations on Steel and Wood drawn by F. O. C. DARLEY. Printed on fine toned paper, gilt top, bound, cloth, price \$72.00 per set; half calf or morocco, \$144.00.

People's Edition. With Sixty-four Engravings on Steel from Drawings by F. O. C. DARLEY. Complete in sixteen volumes. Price, for the complete set, in cloth, \$20.00; half calf or half morocco, \$43.00.

Brooklyn Daily Eagle 12/19/1885

THE COSMOPOLITAN MAGAZINE.

London's Finest Recreative and Educational Charity Described.

The January Cosmopolitan, J. Brian Walker, New York, makes a great photograph and chromo show in frontispiece and otherwise. Mrs. Van Rensselaer Cruger's new novel, "Mademoiselle Rosenda," is begun in it, with great effect of upholstery and millinery. Miss Bisland describes her visit to the wonder of modern philanthropic art and industrial training, the People's palace in London, which is admirably illustrated architecturally and with a fine portrait of Walter Bosant, from whose philanthropic fiction it originated. There is a posthumous paper of unusual interest by that fine draughtsman and artist of the last generation, F. O. C. Darley, illustrated by himself in very amusing caricatures; also a story, "Don Garcia," by John J. a Becket, which is illustrated in a new way, some actors of note having acted for the situations in the novel episode.

Brooklyn Daily Eagle 1/8/1891

Cooper's Works.

With Darley plates. Bound in half calf. 32 volumes.

Reduced from \$86 to \$60.

Dickens's Works.

English Library Edition. Illustrations by Cruikshank, "Phiz," Darley. 30 volumes. Bound in half polished morocco.

Reduced from \$100 to \$60.

Brooklyn Daily Eagle 1/5/1898



Painting of a Cooper by F.O.C. Darley. (Ray & Judith Hester collection)

illustrators emulated his work. It may be impossible to attribute many pictures solely by style, since he was so influential.

A visitor to Stockbridge, MA will see the Norman Rockwell studio. Rockwell kept props and costumes handy. He recruited local villagers to dress up and pose for his illustrations. He was fascinated by their faces, and by their

postures. He knew how clothes hung on their bodies. Some of his props recur in his work. In fact, all of these comments apply to Darley, too. He would dress and pose his neighbors in the studio, and certain hats and helmets and tools are seen in multiple images. He would walk the fields and farms near his home, and some Claymont buildings have been identified in the background of pictures. One of Darley's favorite dogs appears repeatedly, such as in the illustration at left.

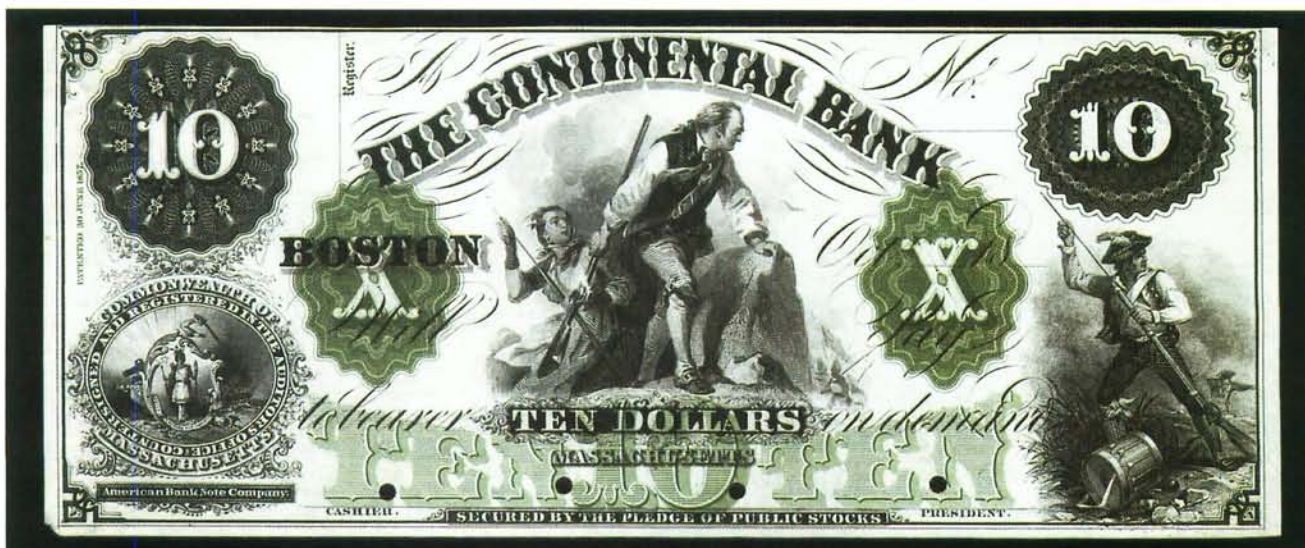




The Mill Door, Sailors Pulling On A Line, and Feeding a Horse are likely from Darley designs for Toppan, Carpenter.

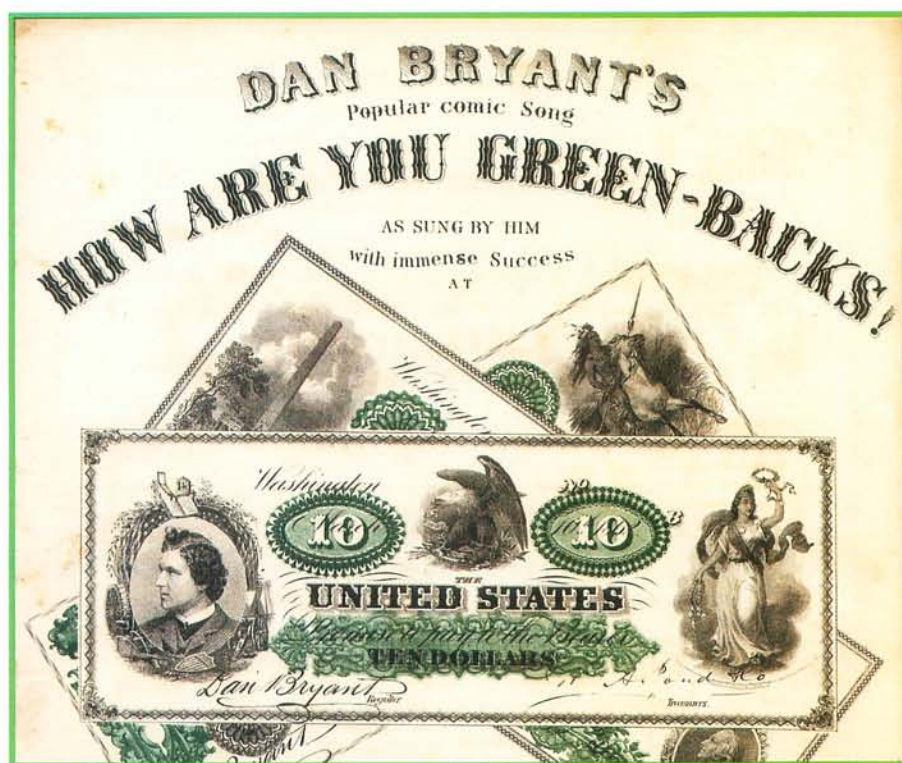


Washington in Camp on this 1865 Delaware ABNCo proof is Darley's style. Vignette was used on bond 119 years later, see p. 96.

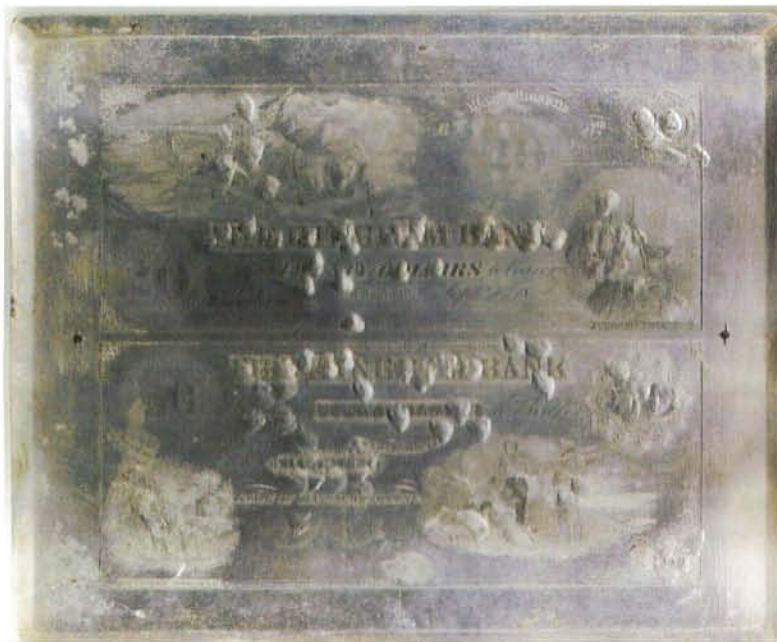


Both vignettes on this ABNCo Boston bank note are attributed to Darley artwork.

A reproduction of a Darley Plains Indian appears at upper right in this currency montage on the cover of sheet music for Dan Bryant's "How Are You Green-Backs" published in 1863. (Collection of the author)



ABNCo produced this plate for the Hingham, MA Bank's \$20 and \$50 notes. It contains Darley's White Bear, Saying Goodbye, and The Farmer & His Dog vignettes. (Image reversed, original cancelled printing plate in collection of the author)

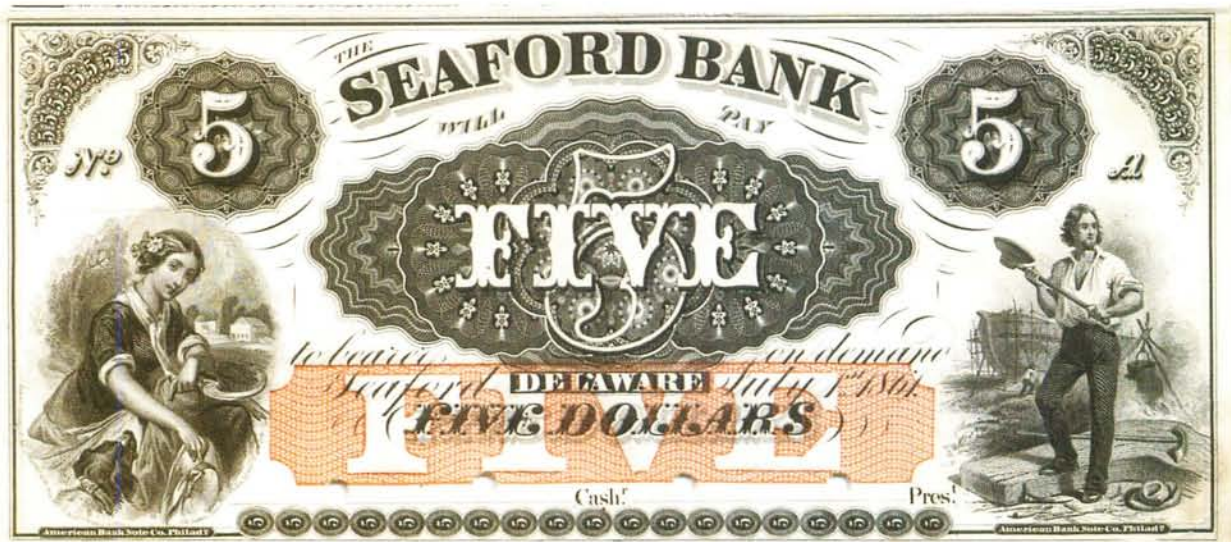


Stylistic identification of a picture retains some uncertainty. The *Landing Of The Pilgrims* vignette used on National Currency notes and stamps (\$1 notes Fr 380-386, \$5 notes Fr 587-612, 781-809, 832-891, 2¢ stamp Scott 549) certainly "looks" like Darley's work. The dramatic poses, clothing details, gnarled driftwood, all point to Darley. This vignette is identified as Darley's in reference books (based on style?), including Gene Hessler's *The Engraver's Line*, but no confirming citation was provided by one author later questioned about it. A Bureau of Engraving and Printing (BEP) Souvenir Card identifies the engraver as G.F.C. Smillie. The Friedberg reference and an anonymous *Coin World* article credit the engraving to Charles Burt. In a *Coin World* article, Glenn Smedley referred to the BEP history description of Elisha Hobart engraving the painting by [Henry] Sargent (1770-1845). He implies by this that the Sargent painting is the original source of the vignette. Mr. Smedley points out that the Federal notes use two slightly different versions of the picture, so two engravers could have been involved. While Hobart certainly did engraving, the famous Sargent painting (easily viewed on the Internet) is nothing like the vignette. Darley did two *Landing Of The Pilgrims* designs for Toppan, Carpenter in the 1850s. Either or both of these originals could have made their way to Federal currency through the ABNCo's contract to print early U.S. Currency. Conclusions? The Smillie-Burt-Hobart question is unanswered. The Pilgrim picture is most likely Darley's work, or the work of an artist much influenced by Darley's style.

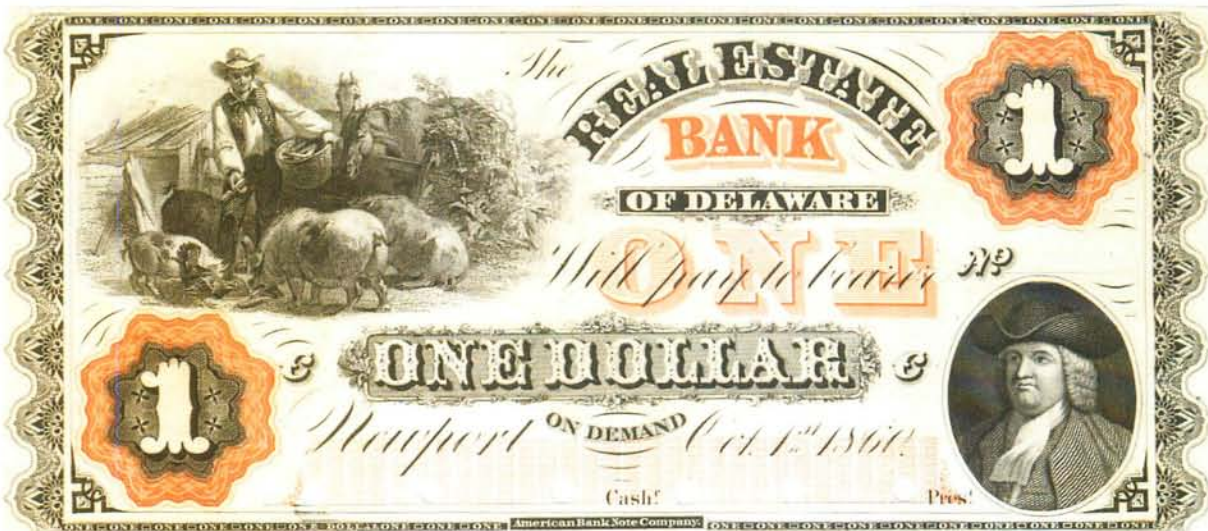
Felix Darley was a prolific book illustrator. Some of his published pictures were



The famous White Bear vignette seems an odd choice for a Nashville banknote, seen here on a modern ABNCo proof.



This Seaford, Delaware bank never opened, but it commissioned ABNCo plates with Darley's Ship Carpenter featured.



Feeding the Pigs was one of Darley's earliest vignettes for Toppan, Carpenter & Casilear. The bank was only a few miles from his home.

Plowman with Horse and Colt is a pencil sketch by Darley reportedly for Toppan, Carpenter. It is unknown if a finished painting or vignette ever resulted from it. (collection of the author)



Below: Versions of Darley's Battle of Lexington paintings were used on National Currency (near right) and in encyclopedic U.S. history books (far right).

Darley at the height of his career posed for New York photographer C.D. Fredericks. (New York Public Library)



very likely adapted to engraved matter in an unauthorized manner. Some of his bank note vignette designs were certainly pirated by lithographers. The author has college currency and sheet music with lithographic vignettes taken from previously used bank note work. One would have to scan all of Darley's published illustrations in the attempt to spot pictures that had been adapted for bank notes. Darley himself re-worked compositions for publication in different forms. His *Battle Of Lexington* pictures were published in history books and used for National Currency (see Fr 493-506; note: *Lexington* is credited to Darley by Hssler, Huntoon, Durand, two Essay-Proof articles, and is similar in style to his book illustrations, such as the one illustrated above).

Mrs. Jane Darley outlived her husband by 30 years. During that time, she was generous to distribute mementos of the artist among their large circle of friends. The New York Public Library (NYPL) became a major repository of family material. Darley's drawing board and studio props are still around, although the studio end of his home was destroyed in a fire. Northern Delaware has been the center of continued Darley interest, and there are some notable collections in the area. In the Schiek family collection, Darley's "day-book," a business ledger, resided for many years. Darley exhibits at the NYPL and at the Brandywine River Museum prompted the photocopy of this ledger,



Darley was justly famous for illustrations of Native Americans, such as this hunting scene on a State Bank of Michigan remainder.



The Jackknife vignette (probably used without permission) is the central vignette on a lithographed Philadelphia college currency note.



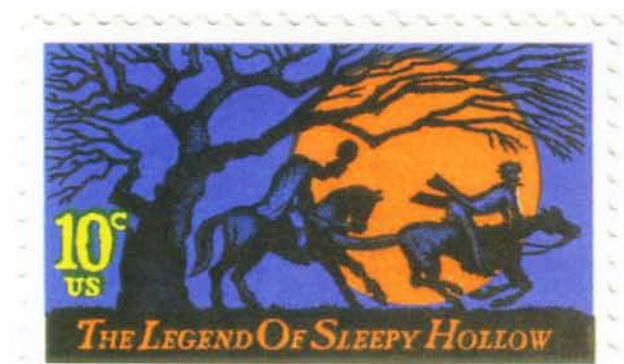
Late-dated Delaware note uses Darley's Sailor at the Capstan, and a harvest scene that may be Darley's too. The dollar sign is unusual.



Darley's Washington vignette on New Jersey Bell Telephone bond.

Below: Darley's design on U.S. stamp, Scott 1548, 10/10/1974.

Bottom: Detail from Fr 582b, "The Landing of the Pilgrims."



Above: Pilgrim Tercentenary, Scott 549. Below: Detail from Fr 587. Note differences in the two engravings.





Darley's dog appears in the Woodsman Warming His Hands vignette. Knarled branches and diagonal rifle barrel are earmarks of his work.



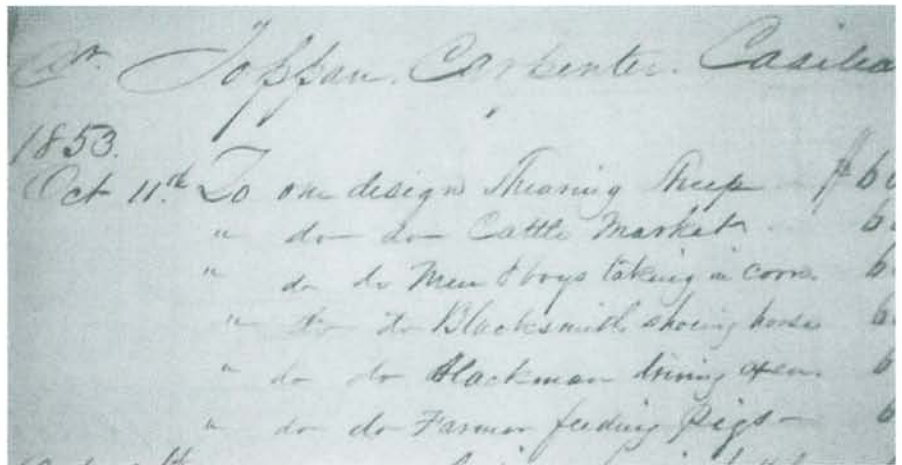
Darley's The Horseshoer appears on this Toppan, Carpenter proof note. Delaware's Blue Hen, Wm. Penn and John Clayton also appear.



Darley's Wheelwright is the central vignette on this Augusta (Georgia) Insurance & Banking Co. issue.

but I found Darley's handwriting to be mostly illegible in the poor copies made available to me. It seemed that Darley's own record of bank note vignettes was previously unpublished, and I made arrangements to view the original.

In the account book, Darley kept a record of his art commissions for the years 1852-1879. With the kind permission of owner Miss Martha Schiek, I examined the book's contents for inclusion in this article. Of course, I was mostly interested in the list of engraving company work, and the list of companies and vignettes is presented in the order listed in Darley's ledger.



A sample page from Darley's account book. (courtesy of the Schiek Collection)

KEY TO ATTRIBUTIONS:

- (A) ABNCo and other souvenir cards & publications
- (B) a Darley painting or book illustration exists
- (C) auction catalog attribution
- (D) Durand attribution
- (EP) *Essay-Proof Journal* article attribution
- (H) Hessler attribution
- (L) appears in Darley's ledger
- (O) appears in other sources
- (PH) Huntoon attribution
- (X) attribution based on style by author

1853

Toppan, Carpenter, Casilear & Co. (TCC&Co.), August.
Design Man on Raft (all vignettes for TCC&Co. \$60.00)

Design Man Driving Sheep
Design Boys Catching a Horse

TCC&Co., October 11

Design Shearing Sheep



Design Cattle Market (L)

Design Men & Boys Taking In Cows
Design Blacksmith Shoeing Horse
Design Farmer Feeding Pigs

TCC&Co., Oct. 26

Design Indian Hunting Buffalos
Design Pilgrims and Indians
End Piece Farmer with Cows (all end pieces for TCC&Co. \$40.00)

TCC&Co., Nov. 1

Design Stonecutters



Design Negro Husking Corn (L)

Design Indian Battle
End Piece Farmer Cutting Corn

TCC&Co., Nov. 17

Design Woodcutters

TCC&Co., Nov. 28

Design Barnyard

TCC&Co., Dec. 1



Design Woodcutters (L)

Design Girl Milking Cow

1854

Toppan, Carpenter, Casilear and Co., January

Design Boy Watering Horse

End Piece Indian On Horseback

TCC&Co., Feb. 2

Vignette Negro Grazing Horses

Vignette Negro Driving Oxen



End Piece Negro Picking Cotton (L)

TCC&Co., Feb. 27



Vignette Catching Horses (L)

Vignette Sailors

TCC&Co., March

End Piece Carpenter

End Piece Stonecutter



Vignette Blacksmith (L)

End Piece Blacksmith at Bellows



End Piece Blacksmith (L)

TCC&Co., March 16

Vignette Shoemaker

(March 19: Two end pieces for Continental B. \$80.00)

TCC&Co., May 4



Vignette Landing of Pilgrims (L) (H)

TCC&Co., May 8

Vignette Negro with Load of Cotton

End Piece Negro Picking Cotton

TCC&Co., October



End Piece Girl Feeding Chickens (L)

End Piece Sailor with Glass

End Piece Sailor in Boat



End Piece Ship Carpenter (L)



End Piece Farmer Feeding Horse (L)

TCC&Co., Nov. 9

Vignette Arms of Pennsylvania

TCC&Co., Nov. 14

Vignette for Manufacturers & Mechanics

1855

Toppan, Carpenter & Co. (TC&Co.), Feb.

Design Landing of Pilgrims

TC&Co., March

Design Picking Hops

Design Picking Hops [again]

Design Ploughing Scene

TC&Co., April

Design Feeding Pigs



Design Killing Pigs (L) [not popular, I presume]
Design Three Engineers

TC&Co., May

End Piece Engineer

TC&Co., May 16

Vignette Miners

Vignette Miners



Vignette Miners At Work (L)

TC&Co., July 7

Vignette Puritans Signing The Agreement

TC&Co., August

Vignette Cows Standing in the Water

Vignette Landing of Columbus

Vignette Farmer on Horseback Filling His Pipe

TC&Co., September

Vignette Indians Attacking Bears

TC&Co., August

End Piece Farmer Shooting British from the Rocks

TC&Co., Nov. 17

Vignette "The Landing of Wm. Penn"

TC&Co., Nov 23

Vignette "The Landing of Wm. Penn" [again]

TC&Co., Dec. 11

Vignette Puritans at Prayer Surprised by Indians

TC&Co., Dec. 27

Vignette [Cur—at Work ?]

Vignette Sailors Looking Through Glass

TC&Co., December, 1855



Vignette Paul Jones Boarding A Ship (L)

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Vignette Farmer and Boy Loading Hay
End Piece Sailors Hauling On a Rope

1856

Toppan, Carpenter & Co., February



Vignette Boy Watering Horses (L)

End Piece Chickens

TC&Co., Feb. 10



Vignette Surveying (L)

Vignette Boy Watering Cows

TC&Co., April 6

Vig. Girl and Men with Wheat, Negroes Husking
in Background

TC&Co., May

Vignette Boy Ploughing

Vignette Oxen Hauling Wood

End Piece Girl Milking Cow

TC&Co., May 28

Vignette Men At Mill

Vignette New York Coat-of-Arms

Vignette Sailors on the Ice

TC&Co., Nov. 6

Vignette for Merchants' and Farmers Bank

TC&Co., Dec. 26

Vignette for Merchants' and Farmers Bank

Vignette Farmer & Child Sitting in Barn Door,
Horses

1857

Toppan, Carpenter & Co., Feb. 7



Vignette Picking Corn (L)



Vignette Farmer & Mechanic (Wheelwright) (L)

TC&Co., March

Vignette Cow Stable

Vignette Sailors Shooting Seals



End Piece Cooper (L)

End Piece Girl Carrying Wheat

TC&Co., March 26

Vignette for Bank of Missouri

TC&Co., April 24



End Piece Ship Carpenter (L)

TC&Co., May 5

Vignette for Bank of Missouri

TC&Co., June 16

End Piece Farmer

TC&Co., July 1

Vignette Faust & G. [Goethe?]



End Piece Indian (L)

TC&Co., September 15



Vignette Sailors Killing White Bears (L)

TC&Co., December



Design Indians Attacking Emigrants (L)

1858

Toppan, Carpenter & Co., Jan.

Design Boy Driving a Cow

TC&Co., May

Design Washington

Design A Foraging Party In '76

TC&Co., May 25

Design A Hot Day in May

TC&Co., May 30



Vignette Indian Buffalo Hunt (L)

TC&Co., July

Vignette Hounds Attacking A Deer

Vignette Hunters of the West

TC&Co., Aug

Vignette Cattle Grazing

Vignette Pocahontas [crossed out]

Vignette Loading Corn

Vignette (Picking ?) [crossed out]

TC&Co., September

Vignette Indians on the Trail

Vignette Sailors Attacking White Bears

TC&Co., Oct. 20



Tail Piece, Sailors Taking In Sail (L) (H)

Tail Piece Sailors Pushing Boat Off Shore

TC&Co., Oct. 28

Vignette Ox Teams Crossing The Prairies

1859

American Bank Note Company (ABNCo.), Sept. 1

Vignette Indians Fighting

ABNCo., Oct 1

Vignette Dogs Killing Sheep

ABNCo., Oct. 10
Vignette Drovers
ABNCo., Dec. 22



Vignette Indians In Council (L)
Vignette Cattle in Winter
Vignette Hunter & Bear

1861
American Bank Note Company, June 27
Vignette South American
ABNCo., July 13
Vignette Zouave, Flag
Vignette Soldier
ABNCo., Sept 23
Vignette Patriotism in 1776
ABNCo., Nov. 4
Vignette Indian fight
ABNCo., Nov. 29
Vignette Wharf Scene
ABNCo., Dec. 9
Vignette Breakdown
ABNCo., Dec. 25
Vignette for Farmers & Mechanics Bank
Samuel Carpenter, November 1 (all \$60.00)
Foddering vignette (1862)



Nooning vignette (1862) (L)
Something Nice For Old Pet (1862)
Volunteer's Return (1862)
Foraging Party (1863)

My Pursuit of Knowledge Under Difficulties
(1864)
The First Lesson (1864)

1862

American Bank Note Company, March 31
Vignette Parting Words
Vignette Wheat & Ploughing
ABNCo., July 10
Vignette Dog & Blacksmith's Tools

1863

L.L. Smith, 183 William Street [N.Y.?]
Design for McClellan Medallion (\$60.00)
American Bank Note Co., Feb. 28
End Piece "Vivandiere"
Vignette "Winter Quarters"
ABNCo., April 24
End Piece Indians
ABNCo., May 1
Vignette Freedom & the Slave
ABNCo., May 12
End Piece Washington, etc.
End Piece Sailor Blacksmith & Farmer
ABNCo., June 5 (charges now raised to \$70 and \$50)



End Piece Soldier Praying (L)

ABNCo., June 22
End Piece Taking Strong Point
ABNCo., June 25
End Piece Hunter of the West
ABNCo., July 29
End Piece The Picket Guard
ABNCo., Sept. 17
Vignette At Auction
Vignette Return of the Forager
ABNCo., Oct. 4
End Piece Bull
End Piece Buffalo

1864

American Bank Note Co., July 8

Vignette "Cavalry Charge"
End Piece "Spirit of the Times"

ABNCo., Sept.

Vignette "A Struggle for the Flag"
Vignette "The Volunteers"
Vignette Departure)

ABNCo., Oct.

Vignette Milking
Vignette Volunteer's Return



Vignette Ploughing (L)

Henry F. Durant

Emigrants Surprised by Indians (\$500.00)

1865

American Bank Note Co., May 11

Vignette "Nooning" (L)

1864

United States Bank Note Co., Oct 28th.

Vignette Present & Future of U.S.

National Bank Note Co. (NBN), July 29th

Vignette Surrender of Vicksburg

NBN, September

Vignette Selling a Cow

NBN, November 5th.

Vignette Washington

United States Treasury, Nov. 25

Head piece for Register of Vessels
Head of column for Register of Vessels
Foot of column for Register of Vessels

United States Treasury, Dec. 15

Vignette Marine View
Vignette Columbus Introducing Old World to
The New

1865

United States Treasury, Jan. 19

End piece soldier (\$100.00)
Vignette Eagle (\$125.00)

Western Engraving Co, June 2

Vignette
End Piece
End Piece

George W. Hatch, March

Painting-Volunteer's Departure (\$500.00)

1866

George W. Hatch

Volunteer's Return (\$700.00)
Sheridan's Ride (\$1,500.00)

1871

Continental Bank Note Co. (CBN), Nov.2

Design in India Ink for Japanese Government
(\$250.00)

CBN, Dec.7

Vignette Goddess of Light (\$250.00)

CBN, Dec.28

Vignette Picking Rice (\$125.00)

CBN, Dec.28

Vignette Transplanting Rice (\$125.00)

1872

Continental Bank Note Co. (CBN), Jan. 30

Lists balance due from December, \$650.00.

CBN, March 13

2 drawings God & Dragon (\$200.00)

CBN, May 28

1 large drawing
1 outline

1873

Continental Bank Note Co., Feb.

Centre Vignette Engine &c.

Western Bank Note Company, April

Vignette [?over &c.]
End Piece "Commerce"

Centennial Finance Committee, November

Design, Certificate of Stock (\$500.00)

1872

Martin M Kellogg, April 22

color drawing "The Friends"(\$150.00) [book com-
mission]

A.(?) Barthold Schlesinger, Dec.

color drawing for "Haddon Hall"(\$500.00)[book]

1864

Continental Bank Note Co., July 16

Vignette "A Trophy"



Vignette "Marshall Discovering Gold" (L)

CBN., July 20

Vignette A Reaping Machine

CBN., Sept 9

Vignette "America"

CBN., Sept 21

Vignette Mill Door

CBN., Sept 24

Vignette The Drover

1865

Continental Bank Note Co., March 8

End Piece, "Eagle"

CBN., June 6

Vignette "Millers"

CBN., June 17

Vignette "Prospecting"

CBN., June 29

Vignette Emigrants Attacked by Indians

CBN., July 18

Vignette Miners & Blacksmith

CBN., July 28

Vignette Surprised by Indians

Vignette Trappers Surprised by Bear

CBN., Aug. 31

Vignette "Leisure Moment," Miners in Camp

Vignette "The Travelers"

Vignette Indian & Moose

CBN., Sept. 2

Vignette for Irish Scty [Society?]

CBN., Nov. 3



Vignette Emigrants (L)

Vignette Horses

CBN., Nov. 16

Vignette The Halt in the Desert

Vignette The Huskers

Vignette Breaking Ground

CBN., Dec. 2

Vignette Indians

CBN., Dec. 20

Vignette Loading A Vessel

1866

Continental Bank Note Co., January 3, 1866

Vignette Sailors on a Lookout

CBN., Jan. 4

Vignette Discharging Cargo

CBN., Feb. 2

Vignette Sailors Pushing Off



Vignette Loading Cotton (L)

(from an original ABNCo archives printing plate in the collection of the author)

CBN., March 6



Vignette Farmer Resting (L) (includes Darley's dog; from original ABNCo printing plate for Massachusetts note in author's collection, see also same vignette used on a Maryland note opposite)



Vignette Farmer Resting (L)

CBN., March 6

Vignette Sailor At the Helm



Vignette Harvest (L)

CBN., March 10

Vignette Eagle & Flag, etc.

CBN., March 31



Vignette A Hunter of the Rocky Mts. (L) (CBN, 1866)

Vignette "A Knight of the Prairies"



Vignette Stone Cutter (L)

CBN., May 7

Vignette A Horse Market



Sailors Lounging ("Three Sailors") (L)

CBN., May 21

(subject not filled in)

CBN., July 20

Sheep Washing end piece

Milk Maid end piece

Vignette Pig Drover

CBN., Sept. 26

Stone Cutter end piece

Ship Carpenter end piece

Cooper end piece

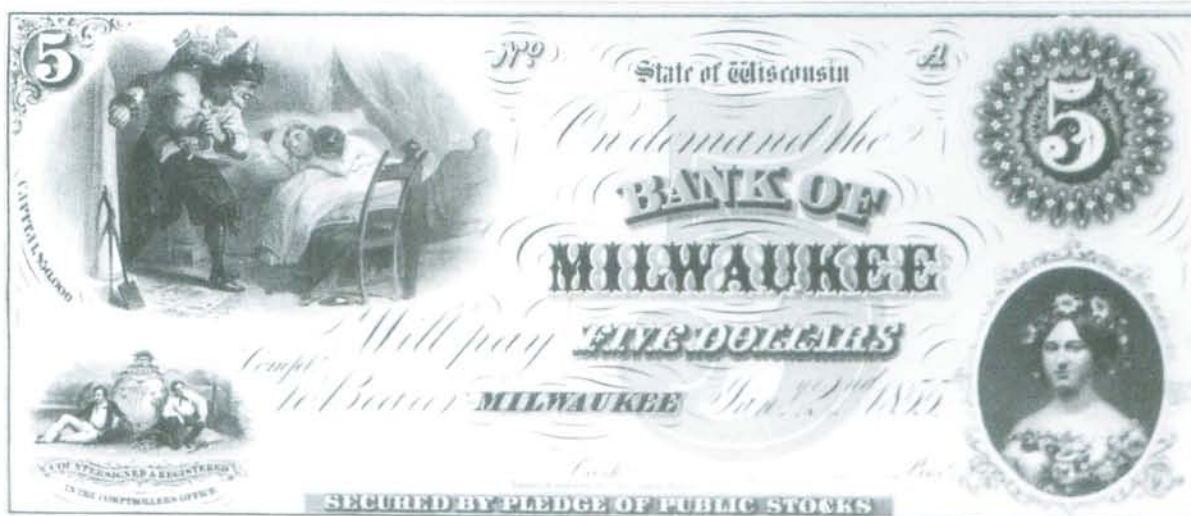
CBN., December 26

Tobacco end piece

Vineyard end piece



Cutting Corn end piece (L)



Based on Darley's sketch "A Visit from Saint Nicholas" (Durand Type IV), a delightful Santa Claus adorns this rare Bank of Milwaukee, WI \$5 remainder note by TC&Co. (Courtesy Chet Krause, *Wisconsin Obsolete Bank Notes and Scrip*, and Gene Hessler, *The Engraver's Line*)

1867

Continental Bank Note Co., July 30

American Soldier & Slave

1874

Pennsylvania Railroad

Design, Conestoga Wagon (\$100.00)

1879

U.S. Treasury Department, Jan. 1

Design Americans At Valley Forge

Design Col. Washington Pursuing Tarleton

Washington At Trenton

(\$375.00 for three designs)

A number of observations may be made from Darley's list of more than 230 vignette design sales. Through January of 1854, Darley referred to drawings as "designs", rather than "vignettes" in the ledger. He used the term "end pieces." I have not seen this term used elsewhere, but I assume that he meant tall, narrow designs suited to the ends of bank notes. He was paid \$60 for vignettes and \$40 for end pieces throughout his relationship with TCC&Co. The balance owed by TCC&Co. on July 5, 1855, (\$2,380) was paid in October 25, 1856. On May 12, 1863, in the ledger, charges increase to \$70 per vignette and \$50 for end pieces. By July 8, 1864, the ledger reflects charges of \$125 per vignette.

Darley was doing book illustration work throughout the bank note period. Publisher George Putnam was charged \$15.00 for an illustration called "Young Washington & The Adjutant" in 1853. Hurd & Houghton publishers were billed \$90 for six designs for the book *Sam Slick* in 1871. His productivity was amazing, considering the process of sketching an original concept, and finishing a pen-and-ink with sepia wash painting for each picture. Darley must have been a fast worker.

In 1861, visiting French Prince Napoleon viewed a

display of Darley's wash drawings at the ABNCo, and commissioned four pictures from Darley at \$1,000 each. The titles were *The Repose*, *The Unwilling Laborer*, *Emigrants Attacked By Indians*, and *The Village Blacksmith*. This "Blacksmith" painting was said to have been used as a vignette, and it was widely photo-reproduced for many years.

Darley did three paintings for George W. Hatch, the President of the American Bank Note Company in 1865 and 1866. He charged a total of \$2,700 for the work. It is also possible that vignettes were adapted from these.

This ledger listing apparently covers Darley's whole career as a vignette designer. This is his list of designs billed to engraving companies. Darley did work for the leading security printers, incl. Toppan, Carpenter, Casilear; American BN Co.; Samuel Carpenter; United States BN Co.; National BN Co.; Continental BN Co.; Western BN Co.; and the U.S. Treasury Department. The ledger does not indicate if all the designs were accepted, or if, in fact, all of them were paid for. The only contractual arrangement appears to be with Continental Bank Note Company, starting in June of 1865. Darley appears to have been retained at \$400 per month through about March of 1866. Taken as a whole, the dollar amounts listed in the ledger reflect great financial success.

The ledger raises some intriguing questions for further research. Of particular note are these listings:

- Two end pieces for Continental B. [Bank?] in 1854;
- The 1856 vignettes for the Merchants' and Farmers Bank;
- Unnamed vignettes for the Bank of Missouri in 1857;
- The McClellan Medallion design for L.L. Smith in 1863;
- Documents for the U.S. Register of Vessels in 1864;
- The 1865 vignette for the Irish Society;

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Darley's ledger reference to designs for the Government of Japan in 1871 is a tantalizing hint of his contribution to the first Meiji paper money issue. Darley may well have designed one or all of these vignettes for Japan's 1871 one- and two-sen notes. Like many artists, Darley was enamored with Asian drawing style. (Illustrations courtesy of Joe Boling)

- Centennial Finance Committee Stock in 1873;
- The 1874 Conestoga Wagon design for the Pennsylvania RR; and
- The designs for Japan's Meiji reform currency for CBN in 1871.
- It would be especially interesting to further determine uses of his work for the Treasury Dept.

Darley's designs have been adapted by numerous engravers. A sampling shows some of the "great" names of the bank note and general engraving trade of the 19th

Century, including: Walter Shirlaw, J.I. Pease, Alfred Jones, J.D. Smillie, Owen Hanks, Charles Schlecht, Luis Delnoce, Frederick Girsch, Charles Burt, J. Wrightson, S. A. Schoff, Robert Hinshelwood, James Smillie, Alfred Sealey, James Duthie, Thomas Philibrowne, John Wesley Paradise, Charles H. Smith, Charles A. Jewett, W. W. Rice, and George H. Cushman.

Trying to identify vignettes from the above listing runs into an obvious problem: Darley did not describe many of them in detail. Further, he did several versions

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of some titles. In addition, the bank note companies did not necessarily title the vignettes as the artist did. The ledger is merely Darley's record of his submissions and his fees charged. Which "Blacksmith" is which? Which "Nooning" is which? This is not even the definitive list of Darley work which was turned into currency and stock vignettes.

I have made a preliminary list of other vignette titles or descriptions used in references by Durand and Hessler, in the *Essay-Proof Journal*, in ABNCo souvenir materials, and in R.M.Smythe and additional auction catalogs. These are attributed to Darley, yet they do not seem to appear in the ledger book listing above. Some of these may be actually on the above list under a different title; some may be known titles from the engravers records; some are likely borrowings from Darley's book illustrations. In addition, some are placed on the list because they resemble Darley's work. However some of them may not be Darley's in the first place. (Attribution key continues from page 98)

These "extra" vignettes are as follows:

The War Alarm vignette (colonist leaves house)(book illustration)



A Visit From St. Nicholas (book illustration) (H)

Patriots At War (Storming Stony Point?) (C)



Charge Of The Zouaves ("Scouting Party," from ABNCo archives plate in collection of author) (D)



Drinking Water (buckskin frontiersman kneels) (L?)



News From Home (Civil War campfire, from

ABNCo archives plate in collection of author) (H)

Washington Encampment (D)

Bull At The Haystack (D)

Reaper (rests on scythe) (D)

Reaper Taking Drink ("Nooning"?)(L?)



The Jack Knife (boy and girl under tree) (H)



Constitution & Union (soldier, cannon, flag) (D)

Colonists & Troops (book illustration) (*Evangeline?*) (EP)



Drinking At The Brook (horse drinks) (H)



THE BATTLE OF LEXINGTON.

Battle Of Lexington (book illustration) (B, D, EP, H, PH, X)



The Call To Arms (rider warns family) (H)

The Hail (sailor at rail) (L)

Civil War Snipers (Union soldiers fire from cover) (EP)



NORTH BERWICK BANG

A Husking Bee (book illustration?) (L?)

First Ride (X)

Pioneer (L?)



Saying Goodbye (sailor leaves 2 farmers) (EP)

Group outside cabin, horse (X)

Union Soldiers (snipers) (EP)

Scout With Horse & Mule (CBN) (A)

Legend Of Sleepy Hollow (book illustration) (U.S. stamp) (B)

Washington Encampment (book illustration?) (B?)

Drummer Boy Entertains Troops (X)

Blacksmith bends over anvil, back of customer, horse (B)

Major Waldron's Terrible Fight (book illustration) (L)



Man Tallies Sheep (A)

Mechanic/Smith with Large Gear (A)

Emigrant Train, Oxen (book illustration) (A)

Attack On Emigrant Train (book illustration) (A)

Turning Around (plowman with team) (X)

Negro Harnesses Horses (X)

Cooper At Work (L)



Hunting Buffalo (L)

Woodsman Warms His Hands (X)

(John) Paul Jones (capturing a ship) (D)



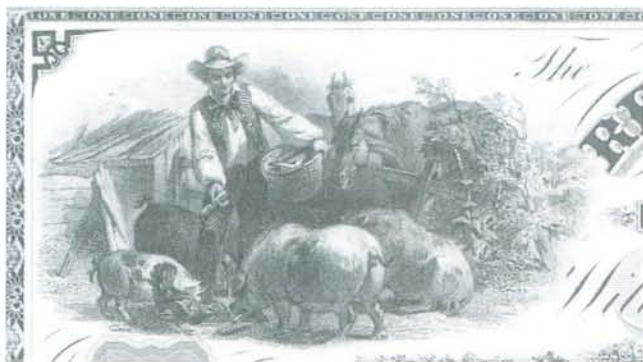
Cattle Piece (cows in stream) (H)

Bull (& cow) At Haystack (D)

Volunteer's Departure (H)

Threshing Machine & Team (EP)

Picket Guard (EP)

*Feeding The Pigs (L)*

Buffalo (EP)

Hunting Buffalo (white men hunt) (D)

Miner with Iron Rod (coal mine?) (X)

*The Reaper (Mower) (D)*

The famous *White Bear* vignette (illustrated above, from an original cancelled plate in the collection of the author) is thoroughly discussed in previous hobby journals (see sources). In the ledger we find Toppan, Carpenter & Company submissions on September 15, 1857, of "Sailors Killing White Bears" and on September, 1858 of "Sailors Attacking White Bears". In the well-known vignette, the lone polar bear seems to be

the aggressor, and there is doubt about who is going to be killed. Which ledger listing is the famous vignette, and why did Darley title it this way? The title should be (to quote the catchphrase from *Jaws*), "We need a bigger boat!" E. K. Kane described the attack while on the lecture circuit. It is of little import that Kane's journal does not mention the incident with the bear. He may be excused for dramatizing his public speeches a bit for the enraptured audience. It is interesting that the vignette was keyed to current news events. As dramatic as it is, the polar image seems a strange one for a banker to choose for his currency issue. Stranger still is the vignette's use on notes from far inland.

The following vignettes are also attributed to Darley in various references, or they subjectively appear to be his work. These include:

*Battle Scene #2 vignette (Washington & Tarleton?) (L?)**Blacksmith from original drawing (B)**Bull at the Haystack vignette (ABNCo #200) (D)*



Bunker Hill Death of Warren vignette (L?)



War Alarm book plate, eng. by A. Babbett (D)



"Continental" vignette c. 1863 (above left) (B)
Zouave & Flag (above right) (ABNCo 1861) (used
on U.S. bond) (H)



Cows in Stream vignette (D)

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But we take such an exhibition as that recently opened of the panoramic painting of the Pilgrim's Progress, as one of the best signs of the times. Its producers were, with whatever other merit, all in the commonest spirit of appeal to life curiosity, and gratification of a desire for a little everyday information with regard to the physical peculiarities of the Mississippi River, Cuba, and California. We are safe in pronouncing the entire exhibition a happy Newbury, a story in color, delightfully told, and almost, if not quite, as well worth listening to in its steady flow of pictorial eloquence as Henry Clay in the Senate Chamber, or Jenny Lind at Tripler Hall.—Literary World, Nov. 21.

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Deerslayers vignette (D)



Drinking from the Brook end piece (D)



Drummer Entertains Troops end piece (X)



First Ride vignette (X)



Groom Saddling Horse vignette (X)



Harvest vignette (O)



Hospitality at Cabin Door vignette (X)



Indian Ambush vignette (B)



Indians Ambush Settler vignette (EP)



Longshoremen vignette (H)



Mill Door vignette (X)



Indian Attack on Pilgrim Family (aka "Major Waldron's Terrible Fight" vignette [ABNCo] this is probably "Puritans at Prayer Surprised by Indians" in the ledger, TCC 1855) (L)



Pioneer vignette (National Bank Note Co.) (X)



Prairie Warriors illustration (eng. by Alfred Sealey) (L)



Roger Williams vignette (O) (B?)



Sailor At Capstan #2 end piece (X)



Sailor Leans on Capstan vignette (L)



Scout With Horse & Mule vignette (O)



Sheep Shearing vignette proof (ABNCo # V475) (L?)



Spinning Wheel vignette, c. 1854 (A)



Standard Bearer vignette (NBNCo) (D)



Saint Nicholas Visit vignette (V 46218) (B)



Taking in Sail vignette (H)



"The Hail" (sailor at rail) vignette (ABNCo # 139) (X)



Three Sailors at Seaside vignette (TC&Co) (EP)

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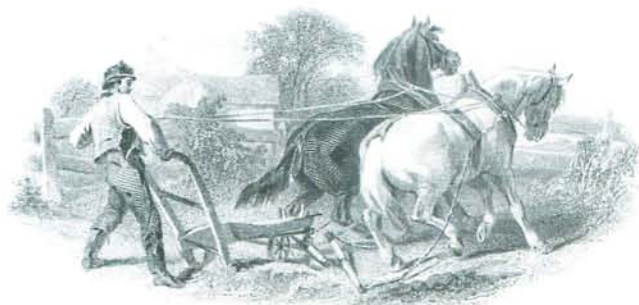
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Tired Team vignette proof (NBNC Co) (X)



To Arms vignette (ABNC Co) (EP)



Turning Around Plowman vignette (X)



Union Skirmishers vignette (eng. by Luigi [Louis] Delnoce) (A)



Washington Encampment vignette (ABNC Co) (L?)



Washington in Camp vignette (L?)



Woodsman and Boy vignette (above left) (X)

Woodsman Warms Hands end piece (above right) (X)



Wounded Soldier vignette (NBNC Co) (X)

Collecting Darley materials is a challenge. Book illustrations show up frequently on eBay as single pages or whole books. Original artwork is occasionally seen, although prices are highly variable. Many modern souvenir cards and ABNCo modern "proprietary proofs" have Darley vignettes. Auction catalogs are good sources to see vignettes on notes and stocks. Older proofs from engraver's sample books are not so prevalent as before, but interest in is sure to increase, with the massive amount of engraved material being offered from the ABNCo archives over the next months and years.

Paper money and stocks with Darley connections are not generally valued on the basis of their vignettes. Obsolete currency containing these particular vignettes tends to be scarce, because Darley entered the vignette field rather late in the obsolete currency era. A majority of the issuing banks continued in business long enough to redeem and destroy their notes. Many of the Darley vignettes are available only on rare circulated notes or contemporary proof notes.

Felix Octavius Carr Darley's name has been kept alive through his connections to the paper money hobby, through a few modern gallery exhibits, through dedicated collectors, and through interested individuals, many of them in northern Delaware.³ During Darley's working life, methods of printing reproduction in color and styles of art technique changed. The public's tastes changed. Nineteenth Century sentimentality and idealized stereotypes fell out of fashion. In today's art world, book illustration and engraved ephemera take second place to fine arts masterworks in galleries and museums. A witty member of the Darley Society said, "Darley is the most famous forgotten American artist."

Darley's art, esthetics and attitudes were things of his time. Now, he provides us with a perspective about how people viewed America back then. Darley had a genius for expressive composition. Paper money collectors can be thankful for his little works of art.⁴


Notes:

1. Darley's tombstone specifies 1821 as his birthdate. The late Carol Digel, a Darley scholar, stated that Mrs. Darley obtained the stone, and "should know when he was born."
2. The Darley home has suffered periods of neglect. It was extensively restored and operated as a bed & breakfast inn for several years. Some Darleyana was displayed there, and the furnishings were appropriate, but not original. The home is vacant, and, I believe, for sale at this writing. Claymont, DE was originally a country retreat for Wilmington society. Darley enjoyed a view over rolling fields down to the Delaware River. The view is now obstructed by Interstate 495 and by industrial buildings. Darley's name is immortalized on the street that borders the property on the south.
3. Carol Digel, Martha Schiek, Ray Hester and Judith Hester gave help and encouragement in preparing this article.
4. Thanks to author Nancy Finlay of the Connecticut Historical Society for reviewing this article and for making helpful suggestions. Thanks to Joe Boling for illustrations of the rare Japanese notes, to Chet Krause and Gene

Hessler for the Santa Claus note, to Steve Whitfield for a Kansas note, to Don Kelly for an Illinois note, the N.Y. Public Library, Brooklyn Public Library, University of Michigan Library, Library of Congress, University of Beilefeld Library, and to Heritage Numismatic Auctions.

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- U.S. Treasury Department. *History of the Bureau of Engraving and Printing, 1862-1962*. Washington, DC: Government Printing Office, 1962. ❖



IN ORDER TO THWART COUNTERFEITING, BANK NOTES ARE ENGRAVED, AS OPPOSED to being produced merely from movable type. Engraving usually involves extensive use of artwork and scrolling. By the mid-1830s, printers of bank notes developed a rather extensive library of “transfer vignettes,” including portraits of patriotic heroes, men at work, trains and sailing ships, pastoral scenes, allegorical figures, and many other things. These transfer vignettes could be incorporated into engraving plates, along with scrolling and words formed from various typefaces.

The evolution of the bank note is illustrated in the following three specimens, all issued by the Bank of Baltimore (Kelly, et al. 1996). The first specimen, **Figure 1**, is a twenty-dollar note issued in 1812. Notice that the note is in the form of a cashier’s check made out (indirectly) to the bearer. That is, the text of the note asserts that “The President, Directors and Company of the Bank of Baltimore promise to pay Th. Wane or bearer on demand Twenty Dollars.” It is the convenient denomination of the note and the credibility of the promise to pay that enable the note to gain currency, or the “medium of exchange” quality of money.

Notice the signatures and other items on the bank note that are to be completed by hand. Typically, the note

Female Beauty

As Depicted on U.S. Obsolete Notes

by Clifford F. Thies, PhD

Professor of Economics and Finance, Shenandoah University

was first issued in conjunction with loan-making, so that the named payee was a borrower from the bank. If, at some time in the future, the note was received by the bank, the bank might have canceled it or re-issued it, depending on its policies and the condition of the note. Notice also that the artwork in this 1812 bank note includes only a small, simply-rendered vignette and very modest use of scrolling.

The second specimen, **Figure 2**, is a two-dollar note of the type issued in 1842. The note is, similar to the immediately preceding one, in the form of a cashier’s check. That is, it is a promise by the bank “to pay J. Dorsey or bearer on demand Two Dollars.” Notice, with this bank note, that the artwork, scrolling and typefaces are somewhat more ornate. Artwork is still modest on this note, including counters and end panels. Higher values of the period included vignettes of an American eagle, a shield of the state of Maryland flanked by a planter and a seaman. This vignette might be seen as representing the business of the bank, vis., financing the trade of Maryland, under the laws and protection of the state and the nation.

The third specimen, **Figure 3**, is a blank five-dollar bank note remainder of the type issued c. 1850. Notice that the bank note asserts that “The Bank of Baltimore promises to pay Five Dollars on demand to _____ or bearer.” Once again the note is in the form of a transferable cashier’s check. Notice also that the artwork now dominates the bank note, although the text is not completely obscured. In addition to the vignette described above, the artwork includes images of male figures connoting strength and prosperity, virtues reflecting well on a bank of issue.

Female Beauty on Bank Notes

As already mentioned, by the mid 1830s, printers had assembled libraries of transfer vignettes that could be incorporated into engraving plates to produce bank notes. Some of these vignettes are evident in the above three specimens. Most curious of the artwork was the use of female beauty and, in particular, nudity, and sexual intrigue, not only because of the importance of reputation for banks, but also because of the sexual mores of the times.



Figure 1

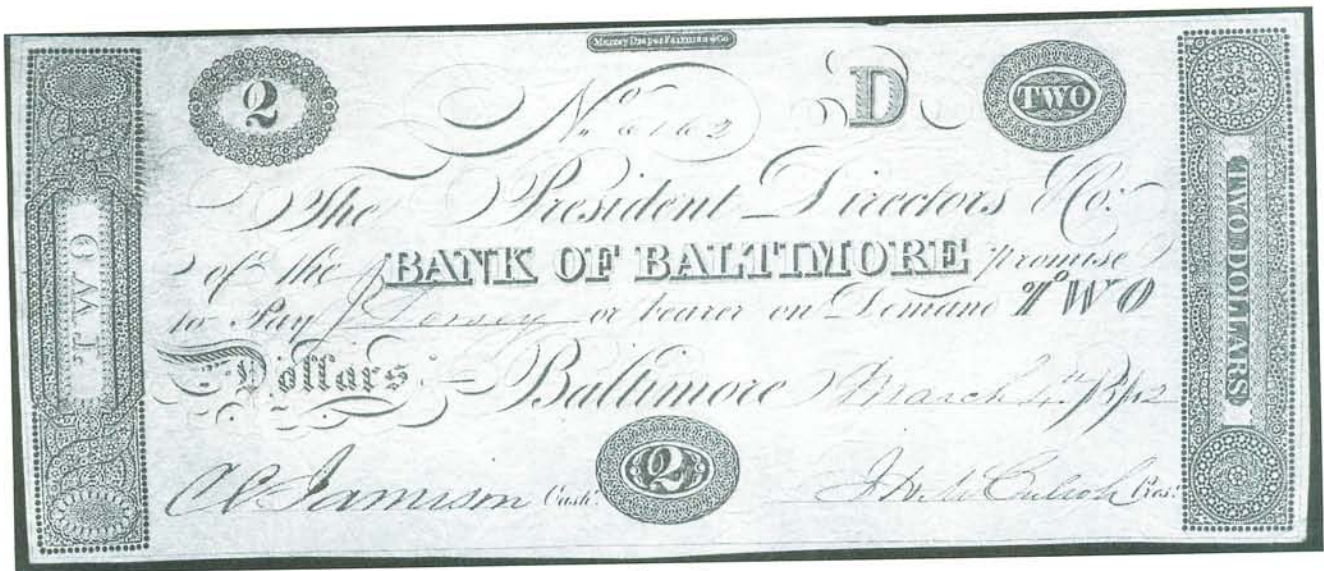


Figure 2



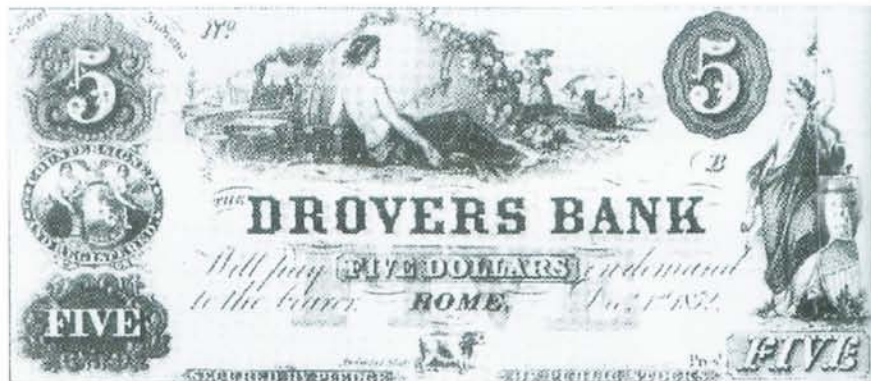
Figure 3



Figural ornamentation on this \$50 proof of the Planters Bank of the State of Mississippi includes Hebe at left.



During the early Victorian period, depictions of nude and semi-nude “idealized” women became popular in art, including painting, sculpture and jewelry. Almost always, these women were allegorical (e.g., goddesses from Greek mythology), representations of women from the long-distant past (e.g., women of the patrician class of Rome), or representations of African or Native American women. In many instances, the women were depicted as demure and sexually-innocent, being young and having pre-maternal breasts. In others, the women were depicted as strong and assertive. And, in yet others, the women were depicted as wise, independent and matronly. When reduced to transfer vignettes, this style of artwork was among the more popular in the design of bank notes.



For some specimens of bank notes issued by failed and possibly fraudulent banks that depict nudity, consider the following two from Free Banks of Indiana (Wolka et al. 1978). Indiana's Free Banking law allowed any group of five or more people to incorporate a bank, and issue bank notes upon presentation of qualifying bonds to the state auditor. One hundred and four Free Banks were subsequently organized in the state, 89 of which were quickly closed. Figure 4 (above) presents a blank five-dollar note from the Drovers Bank of Rome, Indiana, of the type issued in 1852.

This particular bank failed soon after it was organized, which might be indicative of wildcat banking. It also put its notes into circulation in a distant place (Wolka et al. 1978: 234), making it probable that the bank was organized as a “money manufacturer.”



Feminine figural representations dominate this \$8 Peoples' Bank of Paterson, NJ remainder note.

Examining the image of the note issued by the Drovers Bank, in addition to the promise to pay ("The Drovers Bank will pay Five Dollars on demand to the bearer."), the note indicates that it is "secured by pledge of public stock." This security refers to the bond collateral characteristic of Free Banking in the United States. That is, entry into banking could be made "free" or open to all, since the notes issued by the bank were secured by state government bonds deposited with an officer of the state. A seal furthermore indicates that it is counter-signed and registered (i.e., with the state auditor).

Two allegorical figures, both females, are represented in other vignettes on this bank note. One of these two allegorical figures is the goddess *Columbia*, already seen in one of the bank notes issued by the Bank of Baltimore. The other allegorical figure is of a goddess watching over productive activity in industry and in agriculture. The goddess is posed so as to reveal the full length of her back. The scene might be interpreted to imply that the bank, in its lending activities, is like a muse, facilitating the productivity of others.



Figure 5 (above) presents a blank five-dollar note from the State Stock Bank of Indiana at Peru, Indiana, of the type issued in 1853. Notice, in particular, the typeface for the name of the bank, with the words "Stock" and "at Peru" flourished and muted. Could it have been the intent of this bank to mislead people into thinking that the note was a bank note of the State Bank of Indiana, a fine, conservatively-managed, confederation of non-Free Banks? And, could it have been the intent of the bank to use the images of scantily-clad goddesses in the main vignette of the note to "misdirect" the "mark" upon whom the note might be foisted?





The President of the State Stock Bank of Indiana at Peru was also the first auditor of the state of Indiana, i.e., the state officer responsible for counter-signing and registering the notes issued by the Free Banks of the state. This person, Mr. E.W.H. Ellis, was the founder of a several "State Stock Banks," each of which failed soon after it opened, each at a substantial loss to those unlucky enough to be holding its notes (Wolka et al. 1978: 210).

It appears that Mr. Ellis saw the profit in opening-up banks that were no more than money manufacturers: that is, banks that deposited state government bonds with the state auditor, acquired at less than par in the marketplace, in order to put bank notes into circulation, and leave whoever could be cajoled into accepting the notes to suffer a loss.

Maine Bank Notes

The next three figures are of bank notes from the state of Maine (Wait 1977). Maine remained a "Charter Bank" state throughout the antebellum period. That is, the organizers of a bank had to obtain a charter from the state legislature, sometimes accomplished through a special act of the legislature, and sometimes through a general bank act chartering several banks, as well as renewing the charters and increasing the authorized capital of other, already-established banks.

While Maine remained a Charter Bank state through the antebellum period, it appears that it was something akin to "pirate havens" for unscrupulous bankers (many of whom were from other states). In Maine, it appears to have been easy to enter banking, as the numbers of banks, of new banks and of bank failures were relatively high through the period, and there is a lot of anecdotal information of fraudulent banking.



Figure 6 is of a blank three-dollar note issued by the People's Bank of Bangor, Maine, of the type issued in 1835. The note is busy, with two portraits flanking a large, allegorical scene, and a cameo at the bottom, along with numerous "three's". The commanding vignette is of a seated goddess, blind-folded, and unencumbered by a blouse. The People's Bank of Bangor, Maine, lasted but two years.

The vignette is one of many depicting the intrigues of Zeus (or, in the Roman pantheon of gods, *Jupiter*), "the winged adulterer," represented by the eagle. In this scene, Zeus and his good buddy Mercury are seducing Venus, from which intrigue will come forth the *Cupids*.

Figure 7 (following) is a remainder five-dollar note of the Hancock Bank of Ellsworth, Maine, of the type issued in 1854. This note presents a clean appearance, but is not quite minimalist. There are two vignettes. The larger one depicts an Indian maiden and a frontiersman (Pocahontas and John Smith, according to some commentators) flanking five gold dollar-coins, with three cherubs (or, perhaps, the *Cupids*). The Indian maiden is unbothered that one of her breasts is showing.

On This Date in Paper Money History -- Mar. 2007

By Fred Reed ©

Mar. 1

1801, London Stock Exchange founded; 1862, deadline for reissuing CSA 3.65% interest bearing treasury notes; 1955, Chase National Bank of the City of New York changes name to Chase Manhattan Bank;

Mar. 2

1833, Congress authorizes land scrip as bounty payment to still living soldiers of the American Revolution; 1872, South Carolina authorizes post-war state treasury notes;

Mar. 3

1811, First Bank of United States ceases operations; 1863, Act gives Treasury Secretary authority to make interest-bearing treasury notes legal tender; 2003, BEP begins requiring tickets for tours on first-come, first-served basis'

Mar. 4

1814, Congress authorizes 5.4% interest-bearing notes;; 1933, FDR declares "Bank Holiday" to begin Monday next;

Mar. 5

1845, Baltimore currency dealer George Massamore born; 1924, Collector John J. Ford born; 1991, Introduction of H.R. 1245 calling for ceasing issue of \$1 notes;

Mar. 6

1819, *McCulloch v. Maryland* affirms BUS has constitutional right to establish branches within any state; 1982, Objectivist philosopher Ayn Rand, who said "wealth is the product of man's ability to think," dies;

Mar. 7

1865, Encased Stamp issuer J.C. Ayer patents three mining improvements; 1874, CChattanooga, TN purchases printed scrip from Calvert Lithographic Co., Detroit;

Mar. 8

1701, Massachusetts House reviews report of General court committee on monetary reforms; 2002, Cash-laden crime comedy *All About the Benjamins* debuts;

Mar. 9

1839, "First" CSA currency collector Robert Alonzo Brock born; 1861, Notes issued under this CSA Act actually signed by Treasurer and Register;

Mar. 10

1852, Louisiana legislature restores banking privileges of Citizens Bank of Louisiana, issuer of the famous dix notes (which had nothing to do with the naming of the South as "Dixie"; 1863, Third Issue of Legal Tender Notes bears this date;

Mar. 11

1933, First small size Federal Reserve Bank Notes enter circulation; 2001, former Treasury Secretary Lawrence Summers announced as Harvard University president;

Mar. 12

1830, Supreme Court in *Craig v. Missouri* rules state loan certificates intended for circulation are unconstitutional; 1869, George S. Boutwell becomes Treasury Secretary;

Mar. 13

1832, Senate select committee reports favoring renewal of BUS charter for 15 years; 1979, European Monetary System established;

Mar. 14

1853, Ohio legislature authorizes state treasurer to seize all assets of tax delinquent banks; 1900, Congress repeals authority for Currency Certificates of Deposit;

Mar. 15

1815, Interim emergency banknotes printed by a Dar-es-Salaam newspaper bear this date; 1978, *The United States Treasury, a Pictorial History* by Gene Gurney published;

Mar. 16

1861, Francis E. Spinner takes office as U.S. Treasurer; 1867, Confederate note facsimilist Sam Upham advertises his patent cure for drunkenness in *Harper's Weekly*; 1937, BEP begins printing \$1 Silver Certificates on experimental paper;

Mar. 17

1782, Pennsylvania Legislature passes act making counterfeiting banknotes a crime; 1865, last desperate loan act of CSA Congress; 1919, U.S. currency designer Kenyon Cox dies; 1960, Bank of England issues new one-pound notes;

Mar. 18

1817, Bank of St. Louis \$10 note vignette provides earliest view of this river city; 1863, Subscription books for Erlanger loan open; 1865, John Wilkes Booth withdraws final \$25 from account at Jay Cooke & Co. four weeks before Lincoln assassination;

Mar. 19

1870, Boston Numismatic Society incorporated; 1941, Treasury Order 39 establishes War Finance Division, forerunner of Savings Bond Program;

Mar. 20

1968, LBJ signs legislation removing gold backing from U.S. currency; 1977, numismatist Fred L. Reed Jr. dies; 2000, New Zealand sixth series \$50 polymer note issued;

Mar. 21

1617, Matoaka (a.k.a. Pocahontas), who appears on several U.S. federal notes, dies; 1863, *Frank Leslie's Illustrated Weekly* lampoons emergency small change expedients; 1979, SPMC Wismer researcher for the Smithsonian approved;

Mar. 22

1813, Engraver Jacob Perkins patents "vault lock for banks"; 1832, Roger Sherman memorializes Connecticut Controller of Public Accounts to curb wild-cat banking;

Mar. 23

1862, Virginia State collector approves 4% CSA bonds as receivable without interest in payment of taxes payable in 1864; 1982, first delivery Series 1981 \$10 FRNs;

Mar. 24

1923, National Civil Service Reform League calls on President Harding for further explanation of dismissal of 27 BEP employees a year previous; 1962, John O'Hara's short story "Money" published in *The New Yorker*;

Mar. 25

1776, New Jersey Provincial Congress authorizes 125,000 pounds in bills of credit; 1892, Banknote engraver Charles Burt dies;

Mar. 26

1935, first small size sheets of \$1 SCs delivered to Treasury vaults; 2004, *Guidebook of U.S. Currency: Large Size, Small Size, Fractional* by Ken Bressett copyrighted;

Mar. 27

1694, Massachusetts General Court sets exchange rates for produce passing as currency; 2006, Federal Reserve Board launches "kid's web page" to educate middle schoolers on Board of Governors of Fed Reserve System;

Mar. 28

1834, U.S. Senate censures President Andy Jackson for removing U.S. Deposits from Bank of US; 1896, Counterfeiter Emanuel "Jim the Penman" Ninger arrested;

Mar. 29

1830, Senate Finance Committee reports favorably on uniform national currency; 1862, Virginia permits cities/counties to issue up to \$2.5 million in fractional notes; 1883, Tennessee Legislature passes second Act to retire Bank of Tennessee notes;

Mar. 30

1833, fire breaks out in Treasury Building at Pennsylvania and 15th St.; 1942, first deliver of Series 1934A \$1000 FRNs;

Mar. 31

1848, Toppin, Carpenter & Co. receive contract for U.S. Treasury Notes; 1951, end of Second Series of Postal Notes;





The second vignette is of a small but anatomically-correct woman apparently being covered by a swan. The woman is the nymph *Nemesis*, and the swan is *Zeus*, AKA the "winged adulterer." *Zeus*, taking on the image of a swan, sought sanctuary from *Nemesis*. Supposedly, the swan was being attacked by an eagle (i.e., *Zeus* in a prior manifestation). *Nemesis* took in the swan. Then, when *Nemesis* went to sleep, *Zeus* raped her. The vignette is of the rape.

With this note, the depiction of five gold dollar-coins might be considered misleading. The note was not a gold certificate, but merely a promise to pay. That is, the issuing bank was not a 100 percent reserve bank, but a fractional reserve bank, and would have to make good on its promise to pay from the repayment of the loans it made. But, three years after it was opened, the bank proved unable to make good on its promise to pay. Those holding the notes, like *Nemesis*, were defrauded.



Figure 8 (above) is of a five-dollar note issued by the Merchants Bank of Bangor, Maine, in 1850. This bank was organized in 1850, and continued in existence until 1865 at which time it converted into a National Bank. There are three main vignettes, each featuring a woman, across the breadth of the note, and a cameo of a ship at the bottom. From left to right, the first woman depicted might be considered to be an allegorical figure. The scene includes a cornucopia, representing abundance. The second woman depicted, amidst the Roman numeral V, is a farm woman with a sheaf of wheat. The third woman depicted is a partially-nude Indian warrior. Her appearance projects strength and self-confidence. She is the goddess *Columbia*, now manifested as a Native American. The use of nudity was not limited to fraudulent banks.

Mississippi Bank Notes

The next two figures are of bank notes from the state of Mississippi (Leggett 1975). With regard to banking, Mississippi is representative of the states of the "new south" that experimented with state-owned banks, land banks, development banks and other get-rich-quick schemes. The only difference was the magnitude of the banking orgy in Mississippi, based on mortgages on land and slaves and the issuance of state bonds, all of which were repudiated

On This Date in Paper Money History -- Apr. 2007

By Fred Reed ©

Apr. 1

1778, the dollar sign "\$" created by Oliver Pollack (Pollock), a New Orleans businessman, according to one tradition; 1863, U.S. Treasurer Francis E. Spinner issues rules for redemption of mutilated Postage Currency;

Apr. 2

1862, U.S. Showman P.T. Barnum gives lecture in London, England, on Confederate Bonds and Uncle Sam's Greenbacks, entitled "Money. Money. Money."; 1914, Federal Reserve announces plans to establish 12 districts;

Apr. 3

1876, House of Representatives reports on printing of securities of U.S.; Tom and Jerry's comic book "Money" copyrighted by Golden Books Publishing Co.;

Apr. 4

1861, U.S. Supreme Court justice John McLean, who appears on Ohio state bank notes, dies; 1882, Encased stamp inventor, pub owner, and bon vivant John Gault attends funeral of suicide Cornelius J. Vanderbilt;

Apr. 5

1830, CSA Treasury and currency scholar Raphael P. Thian born; 2005, Ohio National Currency Collectors Association (ONCCA) formed;

Apr. 6

1864, Rep. Samuel Hooper of Massachusetts speaks on "necessity of regulating the currency of the country" before House of Representatives; 1864, House debates establishing National Currency Bureau;

Apr. 7

1864, James Gallatin reports to NY State Committee on Banks on federal government funding of loans; 1961, USDA introduces Series 1961, new style food coupons;

Apr. 8

1814, first banknotes delivered to Netherlands Bank; 1999, CSA and southern states currency author Colonel Grover Criswell dies of heart attack

Apr. 9

1742, Massachusetts House resolves to require some "bills of credit of the present emission. . . shall be signed by three of the committee"; 1924, former Comptroller of Currency Charles G. Dawes recommends plan for WWI reparations;

Apr. 10

1816, Congress authorizes loan to fund its subscription to Second Bank of the United States; 1915, Rex Film Corp. releases silent film *A Man and His Money*;

Apr. 11

1755, Colonial Currency engraver Peter Rushton Maverick born; 1863, first National Bank organized in New York, FNB of Syracuse, charter No. 6;

Apr. 12

1866, Boston Numismatic Society exhibits CSA note collections; 1922, *Outlook* magazine publishes "The Dismissals in the Bureau of Printing and Engraving" (sic);

Apr. 13

1865, Thousandth National Bank chartered, National Bank of the Republic, NYC; 1951, paper money cataloger D.C. Wismer Estate Sale Part 1 takes place;

Apr. 14

1803, French law gives Banque de France 15-year monopoly on bank note issue in denominations of 500 francs and above; 1865, Abraham Lincoln assassinated with CSA \$5 note in his billfold;

Apr. 15

1793, Bank of England issues first five pound notes; 1865, on news of Lincoln assassi-

nation, Greenback dollar falls from 68¢ to 60¢; 1893, Treasury suspends issue of Gold Certificates as gold reserve falls below \$100 million legal minimum;

Apr. 16

1838, Boston banks begin to resume specie payments; 1915, Rhode Island Senator Nelson W. Aldrich, co-author of Aldrich-Vreeland national currency act, dies;

Apr. 17

1810, Printer Andrew Maverick patent copper plate ink roller; 1871, D.K. Bissell arrested in Cleveland charged with passing counterfeit National Bank Notes;

Apr. 18

1786, Bank of New York emits four pound notes under authority of State Legislature; 1896, printing of Series 1896 \$1 Educational Note commences;

Apr. 19

1887, Canada Bank Note Co. employs Fred Smillie; 1987, ANA selects "Currency

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Apr. 20

1799, subscription book of Bank of Manhattan Co. opens; 1864, Anthony Berger takes photo of Lincoln engraved for 50-cent Fractional Currency by Charles Burt;

Apr. 21

1777, Continental Congress okays appointment of additional currency signers at Treasurer Michael Hillegas' discretion; 1919, Victory Liberty Loan offers \$4.5 billion;

Apr. 22

1899, Lincoln currency, engraved and other portraits exhibited at New York's Grollier Club; 1956, *Arkansas Gazette* reports success of local merchant Matt Rotherth's campaign to place motto "In God We Trust" on all future U.S. paper money issues;

Apr. 23

1564, traditional date of birth of playwright William Shakespeare, who appears on New York obsoletes and Bank of England notes; 1779, George Washington writes John Jay, President of the Continental Congress, about currency depreciation: "a wagon load of money will scarcely purchase a wagon load of provisions";

Apr. 24

1872, John Jay Knox begins tenure as Comptroller of Currency; 1930, SPMC member Nelson A. "Buz" Rieger born; 1959, BEP Director James Wilmeth dies;

Apr. 25

1865, U.S. Treasury financial agent Jay Cooke publishes flyers to solicit sales of 7-30 bonds; 1987, ground broken for BEP Western Printing Facility at Fort Worth, TX;

Apr. 26

1965, a Fractional Currency article by highschooler Fred Reed is featured in *Linn's Weekly Stamp News*; 1997, Currency Club of Long Island established;

Apr. 27

1862, Union vessels seize cargo ship *Bermuda* with special CSA watermarked currency paper aboard; 1873, New York prohibits handbills imitating U.S. Notes, NBNs;

Apr. 28

1866, *NY Times* reports trial of Richard Muhlstadt for passing counterfeit 50-cent at orange stand; 1937, printing A-B Series 1935 SCs on experimental paper ceases;

Apr. 29

1858, Bald, Cousland & Co. joins ABNCo; 1955, Secret Service mounts special counterfeit exhibit at Central States Numismatic Society Detroit Convention;

Apr. 30

1753, LA Free Banking Act; 1894, Coxey's Army demands \$500 million Greenbacks;

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through the expedients of debtor relief legislation and "states' rights." The foremost proponent of repudiation and of the doctrine of states' rights was Jefferson Davis, then a U.S. Senator from Mississippi, and, later, the (only) President of the Confederate States of America.



Figure 9 (above) is of a \$5 note of the Mississippi & Alabama Rail Road Company. The company, like many other development projects in the state, was imbued with banking powers, and was popularly known as "The Brandon Bank." Indeed, while the Mississippi & Alabama RR Co. got heavily involved in banking, there appears to be no evidence that it got into railroading.

The Brandon Bank lasted from 1836 to 1840, in which year it failed, along with all 31 other banks in the state. Upon examination, the Brandon Bank was found to be practically devoid of assets, and the market value of its notes fell to nine cents on the dollar. When the Marshall went to arrest the president of the bank, he and two other directors fled the state for Texas. They took with them 300 Negroes and an unnamed number of whites. Fifty of the Negroes and ten of the whites in this little army were armed. A local paper reported, "The Marshall went in pursuit, but could not overtake them."

The note indicates that the Brandon Bank would pay the bearer on demand at the Girard Bank in Philadelphia, Pennsylvania. The idea is that the cotton financed by the bank would fetch exchange in the international market, creditable at the Girard Bank, sufficient to redeem the notes issued by the bank. To be sure, the Girard Bank is not represented as a guarantor of the note, only as an agent for its redemption.

The provision for remote redemption indicates that the Brandon Bank possessed little if any specie. Thus, when the cotton market collapsed, the Brandon Bank (along with every other bank in the state) also collapsed.

This note of the Brandon Bank features two portrait vignettes (of the same person), and, a prominent allegorical vignette of a woman in form-revealing clothes. The woman appears to be from the patrician class of classical Rome, a person who would have had considerable civil rights including the rights to own/trade property, to divorce, and to have custody of children.



Figure 10 (above) is of a ten-dollar note of the Vicksburg Water Works

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& Banking Company. It might be presumed from the name that the company was a water works company that was imbued with banking powers. On the other hand, the fall of the market value of the notes of this bank to 30 to 40 cents on the dollar upon the failure of the company, as reported in the *New Orleans Commercial Bulletin* indicates that the company was little more than a money manufacturer.

The note of the Vicksburg Water Works Company is busy, with a portrait vignette of George Washington on the right side, a small vignette of a railroad on the left side, and somewhat larger vignettes of a water fountain in the left-center, and of a semi-nude women in an allegorical setting in the right-center. This woman is *Leda*, Queen of Troy, and the eagle is *Zeus*. *Leda* was (of course) seduced by *Zeus*, and subsequently gave birth to the beautiful Helen of Troy. To complete the myth, *Leda* bedded her husband the same evening she had her rendezvous with the winged adulterer, so he would not suspect that he had been cuckolded.

Nudity and Failing Banks

In order to determine if nudity and sexual intrigue was more often used by banks that could be suspected of fraud, a sample of 128 bank notes was identified, eight from "failing" banks, and eight matching "honest" banks, from each of eight states (Georgia, Indiana, Maine, Maryland, New Jersey, Ohio, Pennsylvania and Rhode Island). These eight states all met the following condition: the notes of at least eight pair of matching "failing" and "honest" banks could be obtained from either "obsolete bank note" catalogs or internet sources.

For four states (Indiana, Maine, Maryland and Rhode Island) obsolete bank note catalogs were utilized. For the state of Georgia, a single internet source, <http://www.davidmarsh.com/>, was utilized. This source is effectively a catalog. For three states (New Jersey, Ohio and Pennsylvania), a variety of internet sources, including www.ebay.com auctions of obsolete bank notes, were utilized.

Having identified the sample, the notes were examined for the following: (1) females in form-revealing clothing (i.e., revealing the under-curve of the female breast), (2) females in low-cut clothing (i.e., revealing the upper-curve of the female breast), (3) females with both breasts revealed, (4) females with one breast revealed, (5) females with a bare back, and (6) a male appears to be seducing a female, the female being dressed in form-revealing clothing.

In addition, an index was constructed. In the index, a note is given a score of 100 if the note features a female with both breasts revealed; of 50 if the note features a female with one and only one breast revealed or a bare back or a male appears to be seducing a female, the female being dressed in form-revealing clothing; and, zero otherwise. Descriptive statistics for the sample are presented in **Table 1**.

Table 1.

Descriptive Statistics for Bank Notes Issued during the Late Antebellum Period. The first six columns give the percentage frequencies for each condition, and the last column gives the average scores for the index.

	Form-revealing clothing	Low-cut clothing	Bare back	One breast bare	Both breasts bare	Seduction	Index
Notes of 64 Honest Banks	31	6	2	8	3	0	8
Notes of 64 Failing Banks	22	12	3	14	14	15	26

From these descriptive statistics, it is clear that both failing and honest banks featured a lot of nudity on their notes, and that the fraudulent banks featured more nudity. Statistical analysis indicated that the difference is significant.

Since female beauty was depicted, in various forms, on the bank notes of conservatively-managed banks during the period, it should not be surprising that it was also depicted on the bank notes of failing, and possibly fraudulent banks. That female beauty was used more extensively on the bank notes of failing banks could simply reflect its eye-catching quality. On the other hand, it might be that the artwork depicted on broken bank notes was revealing in more than one way.

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A Trial Listing of **Raised, Altered, Counterfeit & Otherwise Fraudulent Obsolete Currency**

(Continued from Paper Money, Sept/Oct 2005)

By J. Roy Pennell Jr.

Citizens' Bank, Middletown, Delaware

1. \$1 Vig. females, eagles, shield, &c. CTBNL Dec. 1861.

Delaware City Bank, Wilmington, Delaware

1. \$10 Altered. Vig. group of females with grain, cars, ship &c.; female portrait on right, with 10 above and below it; a female with flag on left. CTBNL Dec. 1857.
2. \$50 Same as above.
3. \$5 Vig. man plowing with yoke of oxen, portrait of Washington on the right, a bear on the bottom. Well done. CTBNL June 1855.
4. \$10 Vig. locomotive and cars, boy, and sheaf of grain on right end. CTBNL Feb. 1858.

Farmers Bank of the State of Delaware

1. \$5 Vig. a female sitting; female standing on the right end; man and two V's on left end. Poor affair. CTBNL July 1856.

Bank of Newark, Newark, Delaware

1. \$3 Altered. Vig. female reclining, Safe & c.; female on right end; blacksmith on left end. CTBNL Sept. 1858.

Mechanics Bank, Wilmington, Delaware

1. \$5 Vig. female inside a frame, Washington and horse on right, bank building on left.

Bank of Wilmington & Brandywine, Delaware

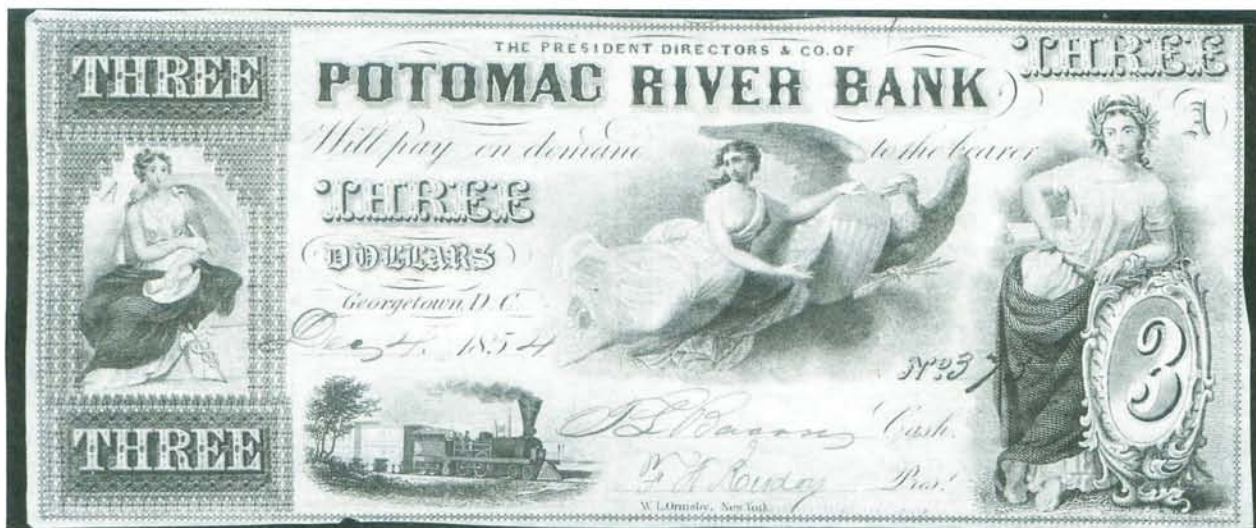
1. \$10 Altered from \$1. Vig. sailor, nautical instruments, etc. CTBNL Aug. 1856.
2. \$20 Same as above.
3. \$10 Vig. teacher and child, mill, helmeted head on each side with TEN on it; man and vessel on right end. Imitation of genuine. CTBNL Feb. 1859.

Bank of Commerce, Georgetown, D.C.

1. \$10 Vig. steamship and vessels at sea, oval male portrait, &c. CTBNL Feb. 1865.

Commercial Bank, Georgetown, D.C.

1. \$3 Fraud. CTBNL July. 1856.



Potomac River Bank, Georgetown, D.C.

1. \$2 Notes are fraud.. CTBNL July 1856.

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Farmers & Mechanics Bank, Georgetown, D.C.

1. \$10 Altered from broken. Vig. a female, cattle, grain &c., large figure 10 with steamboat and cars on the left, figure 10 on right. Unlike genuine. CTBNL Mar. 1854.
2. \$5 Vig. man plowing on left upper end; two horses and two men on right. Unlike genuine. CTBNL July. 1856.

Bank of Fulton, Georgia

1. Beware of 10s and 20s on the Bank of Fulton, Georgia, as a large number have been stolen, and the signatures forged. Better refuse all 10s and \$20s. CTBNL Feb. 1858.

Georgia Railroad and Banking Co.

1. \$50 Vig. three faces, the middle one very indistinct; in the medallion head on right end and the left eye is blurred; Indian on left end and dies on each upper corner. Poorly engraved.. CTBNL Feb. 1859.

Bank of the State of Georgia

1. \$50 Vig. female holding a cleaver in her right hand, her left resting in her lap, at her feet a sheaf of wheat and scythe; locomotive crossing a bridge in the distance. CTBNL June 1855.

Agricultural Bank, Marion, Illinois

1. \$2 Vig. Liberty and Justice leaning on a rock with two letters II, in front; on top of the rock is a sheaf of grain; Figure 2 each side of the vig.; on right end, TWO, female, TWO; on left end, TWO, three females, TWO. CTBNL Apr. 1860.

**Bank of Belleville, Illinois**

1. \$2 Vig. drove of cattle drinking; two females, grain and sickle on the right. Exact imitation of the genuine. CTBNL Jan. 1857.

Belvidere Bank, Illinois

1. \$5 Altered from 1s. Vig. Indians, a steamboat in the distance; a female, building &c. on the lower left corner. CTBNL June. 1855.

Bank of Bloomington, Illinois

1. \$5 Altered. Vig. horses and man. CTBNL Feb. 1858.
2. \$10 Same as above.

Commercial Bank, Chicago, Illinois

1. \$5 Altered from 1s. Vig. female, scales, cupid &c.' female on each end. CTBNL July 1856.

Marine Bank, Chicago, Illinois

1. \$5 Altered from 1s. Vig. 3 sail vessels, sailor o left end; FIVE DOLLARS is in red letters across the bill. CTBNL June 1855.
2. \$10 Vig. harvest scene, man on horse, dogs &c.; female and shield on right end; red tin. Unlike genuine. CTBNL Feb. 1859.

Bank of Ottawa, Illinois

1. \$5 Altered 1s. The altered bill has FIVE in red letters under the title of the bank; the bank has no red letters on its bills. CTBNL June 1855.

Bank of Pike County, Illinois

1. \$10 Altered. Vig. train of cars, mountains &c. CTBNL Feb. 1858.

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Rock Island Bank, Illinois

1. \$10 Altered from smaller denom. This bank has no notes larger than 5s. CTBNL Mar. 1854
2. \$50. Same as above.

State Bank of Illinois, Shawneetown, Illinois

1. \$5. Vig. figure 5 with naked boy and cornucopia on each side; female, hammer, anvil, boat, &c. on left upper corner; portrait of a female on right end. CTBNL Sept. 1858.

State Bank of Illinois

1. \$5 Altered from a broken Washington affair. Vig. three females, the center one holding a liberty cap in left hand; head of Washington, with 5 above on right end. Hold them to the light. CTBNL June 1855.
1. \$10 Altered from 1s. Vig. horse-shoeing; cars on the right. CTBNL Jan. 1857.

Southern Bank, Illinois, Grayville, Illinois

1. \$5 Altered from 1s. Vig. shearing sheep. CTBNL Jan. 1856.
2. \$5 Vig. train of cars, viaduct, river &c.; female on lower left corner. Imitation of genuine. CTBNL Feb. 1858.

Central Bank, Peoria, Illinois

1. \$10 Altered from 1s.

Elgin Ban, Illinois

1. \$10 Altered from 1s. This bank has no 10s. CTBNL Mar. 1854.

Edgar County Bank, Paris, Illinois

1. \$10 This bank has none. CTBNL Feb. 1859.

Farmers Bank, Chicago, Illinois

1. \$10 Altered from genuine 1s. Vig. female reclining on a bale of goods; female on the lower right corner; TEN on lower left corner; X on the upper right corner. CTBNL July 1854.

Farmers & Traders Bank, Charleston, Illinois

1. \$10 Altered from 1s. Vig. tview of a wheat field; head of Washington on right end.. CTBNL June 1855.
2. \$10 Altered from 2s. Vig. sailor, barrels, &c.'; ship at sea in the distance; President Pierce on right end. CTBNL July 1856.

Grayville Bank, Grayville, Illinois

1. \$10 Vig. train of cars; Henry Clay on right end; medallion on left. CTBNL July 1856.

Hamilton County Bank, Illinois

1. \$10 Raised from 2s. Vig. corn harvest on lower right corner; man horse, and dog on left lower corner; TEN in red across bottom. CTBNL Feb. 1858.

Bank of Hutsonville, Illinois

1. \$10 Raised from a lower denomination. Vig. harvest scene; squaw and papoose on lower right corner. CTBNL Sept. 1858.
2. \$10 Altered from 2s by the pasting operation. CTBNL Dec. 1857.

International Bank, Illinois

1. \$5 Photographed. Vig. horses, well and sheep; on right end 5, State arms, 5; on left end female and 5. CTBNL Apr. 1860.

Mechanics Bank, Harden, Illinois

1. \$5 Photographed. Vig. horses, well and sheep; on right end 5, State arms, 5; on left end female and 5. CTBNL Apr. 1860.

Brookville Bank, Brookville, Illinois

1. \$1 From the genuine plate with counterfeit signatures, in circulation. CTBNL July 1856.
2. \$2 As above.
3. \$5 As above.

Bank of Albany, Indiana

1. \$5 Altered from 1s. Vig. horses &c; a female on right end. CTBNL Mar. 1854.
2. \$20 Altered from genuine 1s. Vig. a female seated holding a milk pail, cattle, &c.; locomotive on lower left corner; 20 on each upper corner. CTBNL July 1854.

Commercial Exchange Bank, Terre Haute, Indiana

1. \$5 Purporting to be on the Commercial Exchange Bank of Terre Haute, Ind., Leonard Bradley, Pres., John Dunham, Cash.; has made its appearance. Vig. two females leaning on a Bank, with water, ships, town, railway and manufacturers in distance. Agricultural figures in each end. CTBNL Feb. 1859.

Drovers Bank, Indiana

1. \$1 Fraudulent, purported to be on the Drover's Bank, Indiana. There is no such bank. CTBNL Apr. 1860.

The President's Column



Happy New Year!

IT HAS STARTED OFF WITH A BANG!!!

Well, 2007 started off with a real BANG! FUN was its usual great experience and it showed that our hobby did not lose any steam over the holidays. Prices were up; demand was also up, and anticipations ran high. Our new SPMC educational program was very well received and I have heard a lot of good reports about how well Wendell did with the new program. We hope to take that to ANA, Memphis and other shows, totally dependent on his schedule. If you attended his presentation, let us know how you liked it.

Now that we are in the New Year, how many of us made New Year's resolutions and have already broken them? I would imagine that most of us made one or two that dealt with losing weight, eating better, exercise, etc. and they are now history. I have a challenge for you. Make a new resolution for the rest of the year. Starting right now, resolve to do one thing better tomorrow. Since tomorrow never comes, this will put you on a track to be constantly improving. On one of those morrows, address the hobby. Make a point this year to do something to make it better and to make an impact on the hobby. To that end, I resolve that the board will work to continually improve and make the society and the hobby ever better. The first thing you can see is that our website has been upgraded. There will be even more changes with it soon and hopefully it will become our major communication vehicle for updated information with you, our members. Also during the year, I have outlined a set of priorities for the board that will have as a priority better and more timely communication. It will also weigh heavily on getting more of the members involved. I will soon be contacting some of you to help with deciding on award recipients, serve on committees, serve as regional representatives and helping us investigate and delve down into what the society needs, i.e. how to increase membership, what programs are needed, etc. If you are interested in helping us out in some capacity, contact me and I will find something you can do to positively impact the society and the hobby.

Until next time—resolve with me to make each day better in 2007!

Benny

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Citizens Bank of Gosport, Indiana

1. Phantom Bank. Various denominations. A. Brown Pres.; Isaac E. Johnson Cash. We know of no such bank. CTBNL Dec. 1857.

Canal Bank, Evansville, Indiana

1. \$2 Altered. Vig. Indian and squaw in canoe; female with 2 on right end; two girls on left end; red tint. CTBNL Feb. 1859.

Gramercy Bank, Indiana

1. \$5 Altered from 1s. Vig. Gramercy Hotel, N>Y>; two females with grain &c. on the right end; a man felling trees on left end. CTBNL June 1855.

Bank of Indiana, Indiana

1. \$3 Altered from 1s.
2. \$5 Imitation. Vig. female, sheep, house, trees &c.; right end, 5, male portrait. Well done. CTBNL Jan. 1865.

Kentucky Stock Bank, Indiana

1. \$5 Imitation. Vig. state arms, 5, each end. CTBNL Feb. 1865.

Public Stock Bank, Indiana

1. \$20 altered from 1s. Vig. female, spread eagle and shield; female on right end; portrait on left lower corner. CTBNL July 1854.

To be continued



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Michele Orzano promoted to paper money magazine editor

SPMC MEMBER AND MEDAL OF MERIT WINNER Michele Orzano has been promoted to Editor of *Coin World's Paper Money Values*. Orzano had served as associate editor of the magazine.

Launched on newsstands in November 2005, *Paper Money Values* is the first, full-color slick magazine devoted exclusively to paper money collecting. It recently switched from quarterly to bimonthly frequency.

Orzano has coordinated *Coin World's* coverage of paper money for the past 13 years. She joined *Coin World* as a staff writer in April 1985. In addition to general reporting she has specialized in legislative coverage of hobby-related issues.

In February 1989 she was promoted to design/copy editor and given responsibility for editing all stories as well as the layout/design of the pages of weekly tabloid. In 1995 Orzano was promoted to senior staff writer.

In 1999 she began writing "The State Quarters" column for *Coin World* and will continue the column until the State quarter dollars program ends in 2009.

During her 30-year career as a professional journalist, she has gained experience in a number of assignments including reporter, photographer, sports editor, sports columnist, proof-reader, copy editor and designer.

During that time, Orzano has won numerous awards for writing and page design in state and nationwide communications competitions, including those of the Numismatic Literary Guild. ❖

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SPMC NEW MEMBERS 10/03/2006

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 - 12152 Matthew S. Brody (C), Website
 - 12153 Thomas Tomaszek, PO Box 11184, Cedar Rapids, IA 52410-1184 (C, Nationals, Obsoletes, Fractional), Website
 - 12154 Ken Ellingson, PO Box 363366, North Las Vegas, NV 89036-7366 (C), Tom Denly
 - 12155 Thomas Gurtowski, 7006 16th NW, Seattle, WA 98117-5548 (C, \$2 Notes), Website
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 - 12157 Henry Mitchell (C), Wendell Wolka
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- 12199 Timothy Sloan (C), Frank Clark
- 12200 John Trustey (C), Website
- 12201 Peter S. Browne, Jr., 82 Caribbean Rd, Naples, FL 34108-3401 (C, Obsoletes, \$2s, MPC), Frank Clark
- 12202 David H. Frank, 777 S. New Ballas Rd, St. Louis, MO 63141 (C, World, POW, Ghetto, Concentration Camp Scrip), Robert Drew
- 12203 Scott Rinker, PO Box 39, Timnath, CO 80547 (C, US), Lowell Horwedel
- 12204 Paul Kubala, 3609 State Route 14, Rootstown, OH 44272 (C, Ohio Nationals), Lowell Horwedel
- 12205 Stickney Forest View Library District, 6800 43rd St, Stickney, IL 60402-4400 (C), Frank Clark
- 12206 Don Roberts, PO Box 635, Shawnee Mission, KS 66201 (D), David Moore
- 12207 Frank S. Renberg (C), Website
- 12208 Melinda Berns, PO Box 1304, Scappoose, OR 97056 (C, US), Website
- 12209 Paul Davis (C), Website
- 12210 Gregory K. Branan, (C), Allen Mincho
- 12211 Leonard Ballas, 241 Detroit Ave, Staten Island, NY 10312 (C), Paper Money Values
- 12212 Howard Russo, 257 Beach 116th St, Rockaway Park, NY 11694 (C, Nationals), Wendell Wolka
- 12213 Jeffrey R. Paunicka, 38 Diana Rd #538, Portage, IN 46368 (C & D,



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Notes on Bank Note Engravers & Artist Attributions

By Mark D. Tomasko ©

FRED REED'S ARTICLE ON PORTRAITS OF ABRAHAM LINCOLN ("DID ABRAHAM Lincoln's Icon Image on Money Influence his Public Perception?") in the Sept/Oct issue of *Paper Money* suggested to me that it may be worthwhile clarifying some engraver information appearing in recent months and sharing an unusual pair of vignettes depicting a famous engraver's family. Along the way I'll cover some interesting aspects of bank note engraving.

Confirming precisely who engraved which portraits and vignettes has never been easy. Gene Hessler is the pioneer in this effort, and he spent time with both Bureau of Engraving and Printing records and American Bank Note records, in addition to having much contact with engravers, themselves. Considerably more information has become available to me from ABN engraving records, engravers' collections, and contact with engravers since Gene did *The Engraver's Line* and other books on U.S. bank notes and bonds. Gene has now published an outstanding book on international bank note engravers, *The International Engraver's Line* (it is beautifully done, in full color, loaded with photos of engravings and engravers, and contains mostly information never published before: contact Gene at engraversline@aol.com or P.O. Box 31144, Cinn., Ohio 45231. He even has a special deal on buying the two books together).

As I have mentioned in other articles, formal engraving records seem to exist for only two categories of picture engraving: work done at American Bank Note in New York, 1858–1980s, and at the Bureau of Engraving and Printing for most of its history (but not including dies received from the private bank note companies in the 1860s–1870s). For all of the predecessor (pre-1858) bank note companies, all of the merged and acquired companies (National, Continental, Western, Homer Lee, etc.), other ABN offices (Philadelphia, Boston), and all of the companies from the Security-Columbian side of the business, it appears that there are no formal engraving records. However, there is information from engravers and others that fills in some of those gaps. The most difficult category, on which the least information exists, is the pre-1858 era, that of the predecessor (to ABN) bank note firms.

There is another category of credit for a vignette (and sometimes a portrait)—the artist who did the drawing or painting from which the engraver worked. In the early nineteenth century, people such as Asher B. Durand, George W. Hatch, and others did both the artwork and the engraving and frequently "signed" (put their names or initials into) their engravings. But as bank note engraving became more refined and difficult to learn, the more institutionalized, late nineteenth-century bank note companies probably didn't want a well-paid engraver spending time doing a drawing that more cheaply could be done by an artist. However, later engravers did occasionally do vignette art, as will be seen in this article.

As for the Lincoln portraits Fred Reed listed in his fascinating piece, his first, ABN No. 141 (**Figure 1**), was, according to ABN engraving records, engraved by Charles Burt and approved March 30, 1861. (The version used on the 1860s \$10 Legal Tender notes was put in an oval with a little scrollwork and given the number 141A.) No. 141 is the second Lincoln portrait ABN did, the first being the beardless Lincoln described below. Amusingly, the die for No. 141 was in the Atlanta sale by American Numismatic Rarities and a copy of the record card was apparently put with the die and so the auction house put this information in their listing. Fred was the fortunate purchaser of the die and related material at the sale. ABN No. 141 had previously been attributed to Frederick Girsch. The record card indicates that it was engraved from a pen and ink drawing by Louis Delnoce. This illustrates an



Figure 1 Die proof of "Abraham Lincoln," ABN No. 141, engraved by Charles Burt in 1861.

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interesting phenomenon—that even when there was a photograph, sometimes the bank note company would have an artist (in this unusual case, a fellow engraver) do a drawing for the engraver to work from. The record card for No. 141A carries the same combination of Burt as engraver and Delnoce as artist.

Fred's second portrait was engraved for the National Bank Note Company, and appears to be very similar to the American Bank Note version (Figure 2). From notations in an ABN engraving department ledger, I believe that the National portrait may have preceded the American portrait. It was used on certain \$20 Interest Bearing Notes and a variety of U.S. bonds done by National Bank Note. In both the *Comprehensive Catalog of U. S. Paper Money* and the *Illustrated History of U.S. Loans*, Gene attributes this portrait to Henry Gugler. Gugler was one of the first engravers hired by the Treasury (later the BEP), in January 1863, but there is no indication that he ever worked for the National Bank Note Company and therefore the portrait should not be attributed to Gugler. It is possible that in later years Gugler "worked over" the portrait at the BEP, but the relevant dies at the BEP do not have an engraver noted.

Fred Reed illustrates the beardless Lincoln but does not provide the engraver's name. This portrait was the first Lincoln portrait done



Figure 3. Die proof of "Abraham Lincoln," ABN No. 123, engraved by Alfred Sealey in 1860.

by American Bank Note Company, around July 1860 (Figure 3). It was engraved by Alfred Sealey. This portrait appeared on obsolete currency and state bonds and is No. 123 in the original ABN numbering system (for an explanation of the ABN numbering systems, see my article "Die Numbers Reflected Changes at ABN" in the June 2004 *Bank Note Reporter*). For some reason, around 1914 a new die was made and given the number C-404 in the portrait series. In the ABN engraving records no engraver is listed for this portrait, making it rather clear that it is a "laydown" (from a transfer roll) of No. 123, but obviously with some "working over." In the Lincoln memorabilia/autograph world, the original No. 123 portrait is famous because American Bank Note sent Lincoln a small number of proofs of the portrait at the time it was finished, several of which Lincoln signed and gave to friends or supporters.

Another very popular vignette (or perhaps more appropriately, series of vignettes) is a picture of two females entitled *The Reapers* (Figure 4). There has been confusion about who engraved the original version, which is 45 mm high. (The artist of the figures is also of great interest to me, and I have ongoing research on that issue as I don't believe that current attributions as to the artist are correct.) Roger Durand, in his volume *Interesting Notes about Vignettes* [volume one], states that it was engraved by Fred Smillie (George Frederick Cumming Smillie, 1854-1924). That's not possible, as Fred Smillie was five years old at the time it was engraved in 1859. This attribution was repeated in a Smythe Schingoethe sale, Part 6, March 2006, Lot 1551 (The Southbridge Bank \$50) where the vignette, with the Fred Smillie attribution, was prominently featured.

The actual engraver of the original *The Reapers*, ABN No. 76, is Alfred Sealey, according to ABN records (I have seen Sealey's name spelled Sealey, Sealy, and Seely. I have a document signed by him, and he spelled his name "Sealey."). Fred Smillie's vignette collection contained two very interesting progressives of *The Reapers*. Figure 5 shows



Figure 2. Die proof of "Abraham Lincoln/First President of the United States" engraved by National Bank Note Company. Not believed to have been engraved by Henry Gugler. (Fred Reed collection)

Figure 4. Die proof of "The Reapers," ABN No. 76, engraved by Alfred Sealey in 1859.



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A typical NH Obsolete Note, this from the Winchester Bank.

A Series of 1882 \$10 Brown Back from the Winchester National Bank.



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Figure 5 (far left). Die proof progressive of "The Reapers" with figures in an early state, by Alfred Sealey. Figure 6 (left) Die proof progressive of "The Reapers" with addition of an etched sky by James D. Smillie. Pencil notation reads

*James D. Smillie
Etched sky for
Mr. Seely
Aug 16 1859.*

"etched sky for Mr. Seely Aug. 16, 1859" and Fred Smillie noted that this was in James D. Smillie's hand.

the figures in an early state, and **Figure 6** is the vignette with a sky added. **Figure 6** has noted on it in James D. Smillie's hand "etched sky for Mr. Seely [sic] Aug. 16, 1859." Fred Smillie has written "James D. Smillie" above these notations. So this is a bit of further confirmation that ABN No. 76, *The Reapers*, was engraved by Alfred Sealey (with an etched sky by James D. Smillie). **Figure 7** (slightly reduced) illustrates a \$2 note of the McKean County Bank with this vignette, which saw considerable use on obsolete bank notes.



Fred Smillie did, however, engrave the large version (80 mm high) of the Reapers, *The Reapers No. 2*, with assistance (probably in the background vignetting) from his uncle James Smillie (James D. Smillie's father). It is ABN No. 791, done in 1874, and was heavily used on securities and foreign bank notes. (**Figure 8** illustrates its use on the back of the Spanish 1000 Peseta note of 1876.) It was an important early job for the young apprentice Fred Smillie. The fact that Fred Smillie did the large version is probably the source of the confusion about the original version. While there is not room to follow this thread fur-

Figure 7 (above) \$2 note (remainder) on the McKean County Bank, Smethport, PA, by ABNCo, N.Y., with "The Reapers." Figure 8 (left) "The Reapers No. 2," engraved by G.F.C. Smillie, with assistance from James Smillie, as the vignette appeared on the back of the 1000 Peseta note of El Banco de Espana, 1876, by ABNCo (proof).

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ther, the Reapers story does not end here, as there are two more versions of the Reapers, both using just the heads of the figures from the large version.

Another curious engraver attribution, which illustrates another engraving aspect, came to my attention on the *E-Sylum* weekly internet numismatic newsletter, a publication of the Numismatic Bibliomania Society edited by Wayne Homren (while it's heavily coin-oriented, there is some good paper money information too. Subscriptions are free: just Google "e-sylum" to look at an issue). A person who gets the newsletter and who is particularly interested in engravings of Thomas Jefferson queried if anyone knew who engraved the Jefferson portrait on the \$2 Legal Tender, 1874-onward (Figure 9). The individual said that while the Friedberg catalog named James Smillie as the engraver, other sources said Charles Burt. I went to the Friedberg catalog, and was surprised to see James Smillie listed as the engraver. James Smillie was an etcher, not a "cutter," and did not do bank note portraits. Both the *Comprehensive Catalog* and BEP records list Charles Burt as the engraver. The easiest way for most people to get an idea of the range of James Smillie's work is to look him up in Hessler's *The Engraver's Line* where one will see no portraits, and few human figures (and the few human figures in his vignettes were generally done by others).

To refresh readers with the cutting/etching distinction, in the United States/English tradition, human fleshwork and drapery (clothing) are generally cut with a graver directly into the steel, and everything else is etched. Etching involves putting a ground on the die, then using an etching point to cut through the ground in the form of the dots and lines constituting the design, and then applying acid, which eats ("bites") into the steel where it has been exposed by the etching point. Human portraiture was the top of the craft, and in some eras there was more specialization, and in other eras engravers tended to be able to do both. For example, the post-war generation of engravers at ABN (such as Ken Guy, Ed Cranz) were trained by Bill Ford to do both, while Harold Osborn and Joe Keller, ABN engravers of the preceding generation, were primarily etchers, though Keller did some fine figures late in his career.

The October 2006 American Numismatic Rarities catalog of the sale of the American Bank Note dies, rolls, and plates contained attributions which unintentionally illustrate the artist/engraver dichotomy. Several vignettes, which happened to have F. O. C. Darley's name in them, are listed as having been engraved by Darley. Lot 454, Union soldier and blacksmith, has Darley's signature at the left followed by the word "fecit." (Figure 10) "Fecit," literally "made," in this case refers to the original artwork, not the engraving. The cataloguers presumably did not know that Darley did not engrave any bank note vignettes, but he did the artwork for a number of them. The same mistake occurs in Lot 459, Union soldier freeing slaves.

Felix Octavius Carr Darley is a fascination of mine, and I plan to do a review of his work for the bank note industry 1853-1873. This was a lucrative but little-documented aspect of his career, and I have considerable original information and material about his work. While it is unusual to have the artist's name appearing so prominently with a vignette, my best guess is that Continental Bank Note, for whom lot 454 was engraved, was almost boasting of having Darley artwork by putting his name on the left beneath the vignette in good size letters.

Perhaps one of the most interesting situations of an engraver also doing the artwork in the obsolete bank note era occurred in 1862 when a leading engraver used his whole family as the models for two different drawings, and then engraved both of them. Many years ago, in the last issue of the *Essay Proof Journal* in 1994, I did an article on

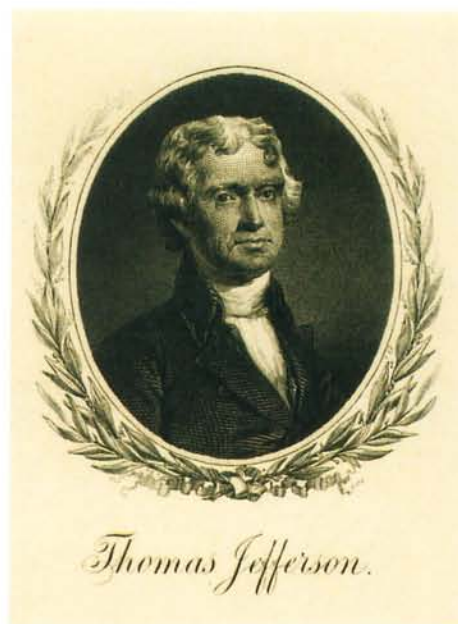


Figure 9. Die proof of "Thomas Jefferson," engraved by Charles Burt for the Bureau of Engraving and Printing. The portrait was used on U.S. \$2 Legal Tender Notes starting in 1874.



Figure 10. Die proof of engraving of Union soldier and blacksmith, with artwork by F.O.C. Darley. Produced by Continental Bank Note Company, N.Y. Note Darley's name beneath the horse's front legs.



Figure 11.
Original wash
drawing by Louis
Delnoce for the
ABNCo vignette
"Apotheosis of
Washington."
Delnoce not only
did the drawing,
but used himself
and his daughter
as the models for
the vignette.

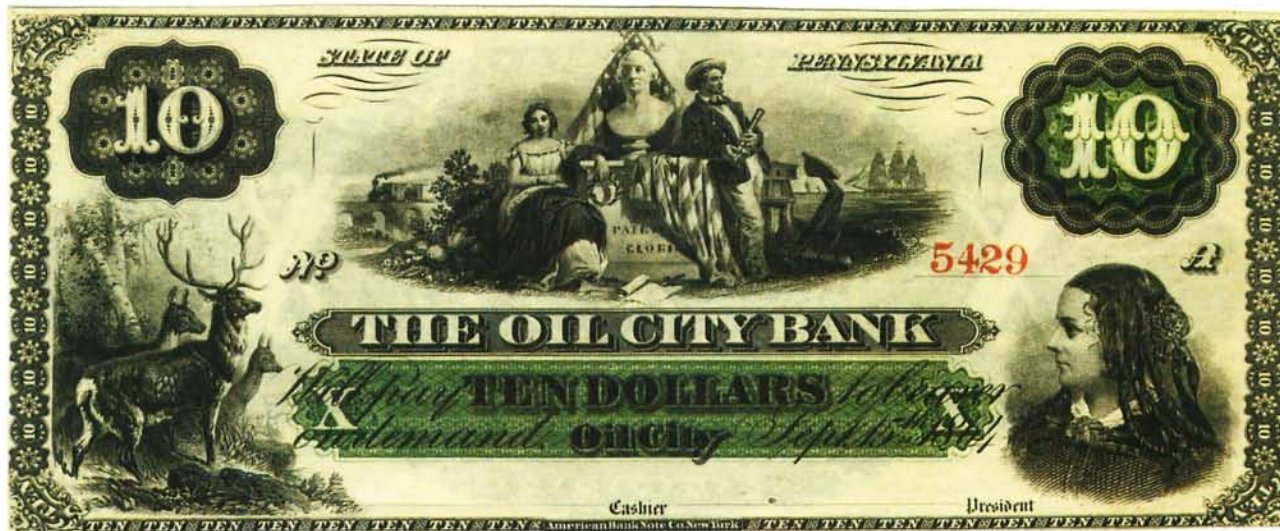
an American Bank Note advertisement which used one of the two vignettes. Now, years later, I am happy to pick up the story with additional information on that vignette and finally lay out the other half of the story.

The vignette entitled *Apotheosis of Washington*, ABN No. 278, was engraved from an attractive piece of art (Figure 11). The artist of the wash drawing, and the engraver of the vignette, were the same person—the great engraver Louis Delnoce (1822–1890). Delnoce was a leading bank note engraver who worked for a number of bank note companies and the Bureau of Engraving and Printing. As mentioned earlier, by the Civil War era it was not common for a bank note engraver to do both the artwork and the engraving. Yet because most of the engravers were good artists, it did happen occasionally.

What is particularly unusual about this drawing is what Fred Smillie tells us in his engraving notebooks, namely, that Delnoce posed himself and his daughter for the vignette! He engraved the vignette (Figure 12) in 1862. It appears on The Oil City Bank \$10 notes of 1864 (Figure 13 slightly reduced). The Oil City Bank notes are noted for fine vignettes, as ABN was obviously using



Figure 12 (above). Die proof of "Apotheosis of Washington," ABN No. 278, engraved by Louis Delnoce in 1862 from the wash drawing in Figure 11. Figure 13 (below). \$10 note (remainder) on The Oil City Bank, Oil City, Pa., by American Bank Note Company, N. Y., 1864.



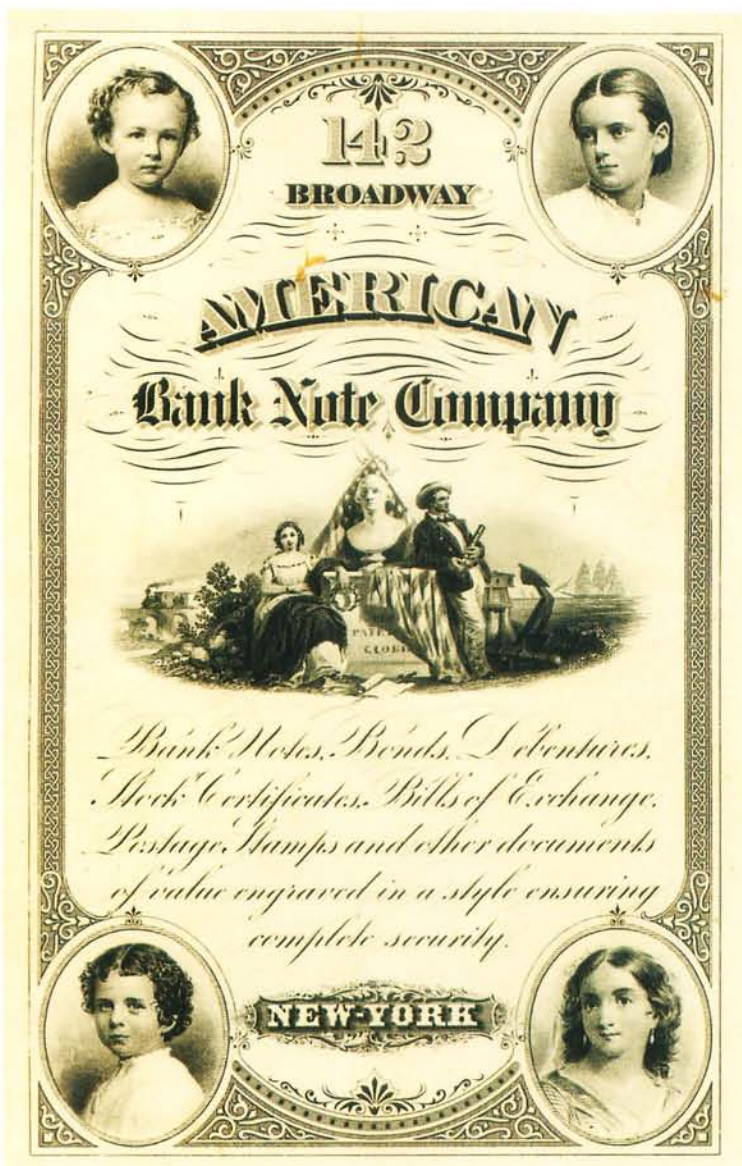


Figure 14. Engraved advertisement (reduced) for American Bank Note Company, using "Apotheosis of Washington." Besides Delnoce and his daughter appearing in the main vignette, "Louise" (noted engraver Charles Burt's daughter, engraved by Burt) appears in the upper right, and "Chloe" (engraver and ABN President John Gavit's daughter, engraved by James Bannister) appears in the lower left.

Delnoce did the human figures and James D. Smillie did some part of the etching. The vignette was used on several telegraph company stock certificates, including The Commercial Telegraph Company (Figure 18, opposite). It also appeared on a check of the Peoples National Bank of Boston, and, most importantly, on U.S. government bonds, the \$5,000 and \$10,000 bonds of the 5-20s of 1862 (Figure 20, following).

A truncated version of *The First Telegram* became ABN No. 783, *Telegram No. 2*. It was "touched up" by Henry S. Beckwith and finished in early 1874. The vignette saw use on The Gold and Stock Telegraph Company certificate (Figure 19, opposite) as well as certificates of American District Telegraph and Western Union. It was also used on a title page of a book, *The Telegraph in America* by James D. Reid, in 1887.

The picture engravers deserve recognition for their efforts, something very few received in their lifetimes and something they don't seem to be receiving even today with increasing interest in the beautiful art of bank note engraving. I encourage any serious interest in learning about the people who did this work, and not only the picture engravers but the designers, letter and general engravers, and printers. The industry is almost gone, save for the

some of the newest material it had. The vignette also appeared in an ABN advertisement (Figure 14), evidence of the high regard the company had for it. That advertisement also carried two very interesting girls' portraits. Fred Smillie's engraving notebooks tell us that the portrait in the upper right is that of Louise Burt, daughter of engraver Charles Burt (engraved by him in 1864), and that the portrait in the lower left is that of Chloe Gavit, daughter of former engraver/ABN president John Gavit (engraved by James Bannister in 1866). *Apotheosis of Washington* can also be found on the Thames National Bank (Norwich, CT.) stock certificate. An inexpensive way to get an impression of the vignette is via a U.S. Postal Panel *George Washington*, No. 159, Feb. 22, 1982, on which it appears.

Apotheosis of Washington proved of further use to American Bank Note as the Delnoce figure was used to create a vignette (Figure 15, opposite) for the Province of Canada \$1 notes of 1866. This vignette is ABN No. 479, engraved by James Bannister and Henry S. Beckwith in June of 1865.

And the story continues. Mr. Delnoce, by himself, shows up again on the 1 peso La Republica Oriental del Uruguay notes of 1875 (Figure 16, opposite) with another vignette familiar to collectors of U.S. paper money, the Crawford statue. This version looks very much like a "laydown" of the right side of *Apotheosis of Washington*.

Presumably not wanting to slight the rest of his family, Louis Delnoce did another drawing for a vignette, and, according to Fred Smillie, used his wife and their two sons, Angelo and Eugene. Angelo was later an engraver for ABN but turned to counterfeiting in the 1890s. The engraving is ABN No. 277, *The First Telegram*, finished in late March of 1862, and produced, according to ABN records, by Delnoce and James D. Smillie (Figure 17, opposite). My guess is that



Figure 15. Die proof of ABN No. 479, vignette used on the \$1 notes of the Province of Canada, engraved by James Bannister and Henry S. Beckwith in 1865. Note that the right side of the vignette is the Delnoce figure from "Apotheosis of Washington."



Figure 16. Proof of 1 peso La Republica Oriental del Uruguay note of 1875 with the Delnoce figure and the Crawford statue.



Bureau of Engraving and Printing, and bank note engraving survives in robust form only on bank notes. It doesn't seem likely that the hand work will survive much beyond the current generation. Questions to mntomasko@att.net

Note: Sources have generally been referred to in the text. All illustrations are from the author's collection unless otherwise specified.

Figure 17 (above left). Die proof of "The First Telegram," ABN No. 277, engraved by Louis Delnoce and James D. Smillie in 1862. Delnoce posed his wife and his two sons, Angelo and Eugene for this vignette, for which he did the original artwork in addition to the engraving. Figure 18 (above right). Detail from stock certificate of The Commercial Telegram Company. Figure 19 (left) Detail from stock certificate of The Gold and Stock Telegraph Company with "Telegram No. 2."

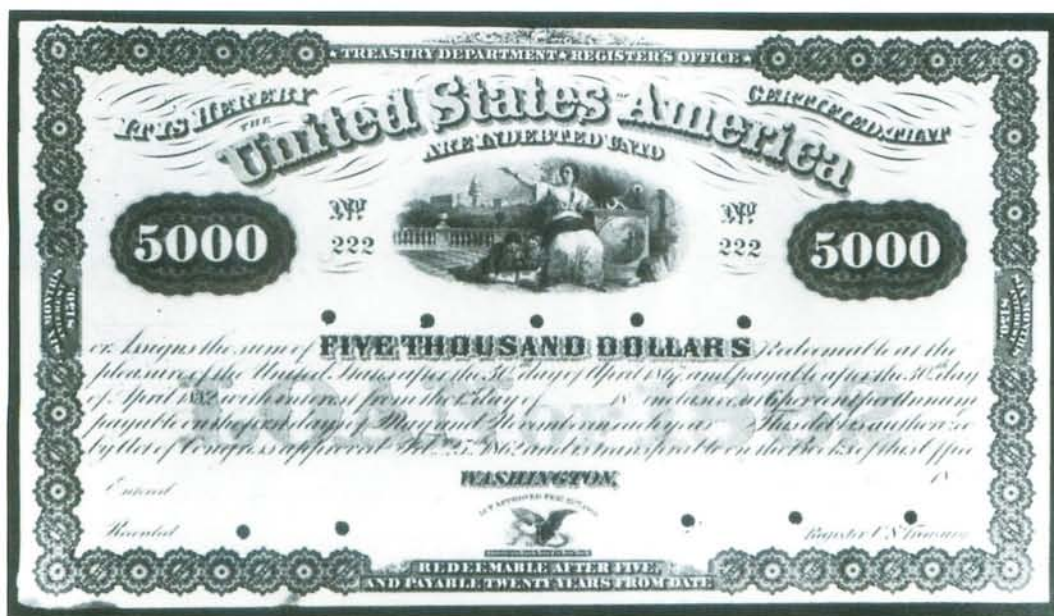


Figure 20. The most important use of The First Telegram vignette was on U.S. government 5-20 bonds of 1862, where it appeared on \$5,000 and \$10,000 denominations. ❖

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Figure 1

The Origin of Bank Note Vignettes - #1 “The Young Angler”

by Walter D. Allan, FCNRS*

SOURCES OF THE IMAGES ENGRAVED FOR USE ON BANK notes and other documents is quite diverse, including photographs of people and places, from statues, from illustrations in books and journals, from paintings, and even from engravings previously made to illustrate stories in books of the early 19th century.

The vignette in this article was simply used as a decorative addition in an issue of *The Ladies Repository* in 1857. This series of books were devoted to Literature and Religion and though published monthly they are generally found bound into a yearly format. The engraving shown above (**Figure 1**) was found opposite page 512 in the 1857 volume. It shows a young boy and his sister sitting on the bank of a small river with a fishing pole attached to a float hoping to catch a fish. Behind them stands his Mother holding another child. There is an

* FCNRS refers to a Fellow of The Canadian Numismatic Research Society. This is the first in a series about the Origin of Bank Note Vignettes

old mill on the opposite bank of the river. This engraving made after a painting "The Little Anglers" by H. Le Jeune, engraved by F.E. Jones especially for *The Ladies Repository*. Henry LeJeune (1819-1904) was a romantic English painter, and a drawing master at the Royal Academy. He was noted for his sentimental depictions of children. Fitz Edwin Jones reproduced paintings, such as those of LeJeune's more famous contemporary Sir Edwin Landseer, and also engraved portraits from daguerreotypes. He is represented in the National Portrait Gallery

A commentary by the editor, (on page 575) Rev. D.W. Clark D. D. gives an interesting contemporary view of fishing and is as follows:

THE FIRST FISH

We never could make a successful angler, and long since gave up the effort. To sit upon some projecting rock or old log, or to stand with feet under water on some low sand-bar, hour after hour, intently watching for a nibble, is more than our human nature was ever able to endure. We can not say how much sport we may have lost, or, rather, missed by this infirmity, for we don't know. But judging of it by the keen zest of your real angler, we conclude it must have been immense.

Angling, according to Christopher North, is the first among field



Figure 2

sports 'in the order of nature.' We have before us the 'Young Angler.' The young angler commences his illustrious career, perhaps, armed with a thread of no great length from his mother's spool, and a crooked pin firmly secured by the head of the end of it. With these formidable weapons he stands by the wash tub, containing, to his imagination, an immense depth of water, and desperately and persistently angles for a bite where there is neither bait nor fish. Not alone, gentle reader, in this kind of angling is the unsophisticated child. Tens of thousands in active life angle with as little judgment and to as little purpose.

But the angler a little more advanced, the veritable 'Young Angler,' claims our attention. There he stands--not the angler in our picture--on the low bridge crossing a brook. This little brook has its 'back-water' and 'still-water' occasioned by eddies and obstructions. There is 'still water'" and of quite a depth under the bridge. So our young angler has a chance. His rod, of no great length, has been carefully peeled and smoothed; his line, homespun, twisted and doubled with great effort and after repeated failures; his bait, the impaled worm



Figure 3

writhing in its agony. Thus armed, the young angler stands and waits for 'a bite'. What earnest, engrossing hope is painted upon his countenance; time flies uncounted; school, books--all the world is forgotten--so intent for a bite. It comes! Quick as lightening the hapless minnow shoots up from its element over the head of the young angler and lands remote from the water among the bushes or the grass. Caught a real fish! Two inches long it may be made by a liberal measurement; a quarter of an ounce it may weigh! But he has caught a fish! What triumph on his brow! What exultation in his looks! How he eyes the poor victim of his art, the beautiful gloss of its scales, the symmetry of its form, the beautiful taper of its extreme! He clutches it firmly in his hand, lest it should escape. With the speed of the wind he hies himself to his house, bearing aloft the trophy of his skill. All in the house, father, mother, sisters, brothers and even Bridget--she of plum-cake and apple-pie memory--and 'the hired man' must listen to the story of his success and admire the beauty of the captured minnow.

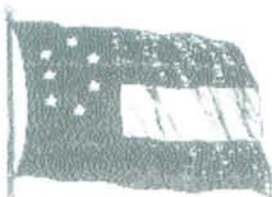
Don't smile at the enthusiasm of our young hero; he has caught his first fish. It may be small in your eye, but not so in his. It may seem to you worthless, but not so to him. Nor is it. A new element of enterprise and success is developed in the lad. The spirit is stirred; the consciousness of power to achieve--which is the great element of success--has been begotten. He will yet fish in broader seas, and draw from their stormy depths grander evidence of his power. This little feat, then, possesses a moral significance worthy of our regard. It is a prophecy of noble enterprise and heroic achievement.

This charming engraving from *The Ladies Repository* was quite likely the model for the bank note vignette used on the \$5 note of the Bank of Mannassa, Front Royal, Virginia (Haxby VA-85 G2a) engraved for the American Bank Note Co. (Figure 2). The mother and child have been omitted and the old mill has been altered. A basket and tiny boat have been added in the foreground. The boy's hat has been altered and a small bridge has been added to the right of the mill. A remounted die proof without any die No. or imprint is shown in Figure 3.



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 Fred Reed

Rob Kravitz
 Bob Schreiner

If you have suggestions for candidates, or if the governors named above wish to run for another term, please notify Nominations Chairman Tom Minerley, 25 Holland Ave #001, Albany, NY 12209-1735.

In addition, candidates may be placed on the ballot in the following manner: (1) A written nominating petition, signed by 10 current members, is submitted; and (2) An acceptance letter from the person being nominated is submitted with the petition. Nominating petitions (and accompanying letters) must be received by the Nominations Chairman by March 15, 2007.

Biographies of the nominees and ballots (if necessary) for the election will be included in the May/June 2007 issue of *Paper Money*. The ballots will be counted at Memphis and announced at the SPMC general meeting held during the International Paper Money Show.

Any nominee, but especially first-time nominees, should send a portrait and brief biography to the Editor for publication in *Paper Money*. ❖

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